



1935

## The Integration of Art and English in the Junior High School

Marian E. Carpenter

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## THE INTEGRATION OF ART AND ENGLISH

Only in recent years has opportunity been given to integrate the subject matter in various departments of our school system due to the modern reorganization of curriculum practices. Especially with the advent of the Indianapolis plan of Junior High School administration, have come revised courses of study which have enriched in content and improved in methods. In view of this situation, the progressive teacher is alert to experiment upon older materials with new procedures and devices.

BY **MARIAN E. CARPENTER**

It has been my privilege to be associated for the past eight years, and more recently in the Junior High School division of our schools, to be associated with a principal and a corps of instructors who are heartily in favor of projects integrated in the fields of Art and English. The inspiration derived from these associations and the pleasure of daily contact with the children of adolescent age have resulted in many successful projects. This study was served to revive interest in the practical application of Art theories.

A Thesis Submitted in Partial Fulfillment

of the Requirements for the Degree

Master of Science

This study was conducted in the Junior High School division of our schools. With the material rapidly becoming obsolete, it is decided to record the data in its present form for reference and for future collections. It is hoped that this study will encourage others who are interested in similar activities to attempt greater undertakings along the line of integration.

Grateful acknowledgment is hereby rendered the number of teachers who, through their responses to questionnaires, contributed information of value in this research, and Mr. Vargil R. Mulline, director of the State Inspection Division of the State Department of Education, for obtaining certain State courses of study. For helpful suggestions and guidance in the preparation of the study, my indebtedness is extended to Dr. William Leode Thompson, Dean of the College of Education of Butler University.

P. E.

Indianapolis, Indiana

COLLEGE OF EDUCATION

BUTLER UNIVERSITY

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PREFACE

Only in recent years has the opportunity been given to integrate the subject matter in various departments of our school system due to the modern reorganization of curriculum practices. Especially with the advent of the Indianapolis plan of Junior High School administration, have come revised courses of study which are enriched in content and improved in methods. In view of this situation, the progressive teacher is alert to experiment upon older materials with new procedures and devices.

It has been the source of enjoyment for the past eight years, and more recently in the Junior High School division of our schools, to be associated with a principal and a corps of instructors who are heartily in favor of projects integrated in the fields of Art and English. The inspiration derived from these associations and the pleasure of daily contact with the children of adolescent age have resulted in many successful productions in the past which have served to revive interest in the practical application of Art theories. For this reason, much research has been done to ascertain what is being accomplished in schools elsewhere. With the material rapidly accumulating, it was decided to record the data in its present form for reference and for future collections. It is hoped that this study will encourage others who are interested in similar activities to attempt greater undertakings along the line of integration.

Grateful acknowledgment is hereby tendered the number of teachers who, through their responses to questionnaires, contributed information of value in this research, and Mr. Virgil R. Mullins, Director of the School Inspection Division of the State Department of Education, for obtaining certain State courses of study. For helpful suggestions and guidance in the preparation of the study, the writer is indebted to Dr. William Leeds Richardson, Dean of the College of Education of Butler University.

M. E. C.

Indianapolis, Indiana

1935

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## THE INTEGRATION OF ART AND ENGLISH

integration of these two subjects in the Junior High School.

### IN THE JUNIOR HIGH SCHOOL

It aims to gather and record data concerning the success of this procedure in schools throughout the nation, and to evaluate the plan in the light of the opinions of the instructors as well as the authorities in the teaching profession. It is hoped, therefore, that sufficient evidence will be presented to conclude that better results from the teaching of Art and English are to be obtained through a close inter-relation between these two subjects.

## CHAPTER I

### INTRODUCTION

The Junior High School division of the public schools incorporates those years in the lives of the boys and girls when the social instincts are much in evidence. To develop the increasing number of aptitudes and provide opportunities for experimentation in the field of greatest talent, it has become necessary to reconstruct the curriculum and shift the emphasis from the subject matter to the child. The variety of materials with which he works, and the complete change in methods of accomplishing certain attainments, have complicated the daily school life of the pupil to such an extent that attention in recent years has been given to the development of a more unified program of studies. One method of securing a co-ordination of departments which has proved successful, is by integrating subject matter.

#### Purpose of the Study

Since the teaching of Art and English is of particular

interest to the writer, it is the purpose of this study to determine what benefits, if any, are to be derived from an integration of these two subjects in the Junior High School. It aims to gather and record data concerning the success of this procedure in schools throughout the nation, and to evaluate the plan in the light of the opinions of the instructors as well as the authorities in the teaching profession. It is hoped, therefore, that sufficient evidence will be presented to conclude that better results from the teaching of Art and English are to be obtained through a close inter-relation between these two subjects.

#### Sources of Material

The material for part of this study was gathered from a detailed analysis of the courses of study used in both Art and English. A small proportion of the outlines which have been recently published was obtained from the Teachers' Special Library. There are no copies at the Indiana State Library. For these reasons, an appeal was made to the Director\* of the School Inspection Division of the State Department of Instruction. Through his kindness, a personal letter was dispatched to each State Superintendent requesting copies of the manuals in Art and English which are prescribed by the State.

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\* See Acknowledgments.

Department of Public Instruction. of the Topic

It is the best Method of Investigation of importance because

Additional data for this study were secured from the that  
replies to questions given in two questionnaires that were \*  
sent to the Junior High School Art and English Teachers in  
three or four of the principal cities in each state. Diffi-  
culty was encountered in obtaining the names and addresses of  
the principals of the Junior High Schools. Neither the  
National Education Association nor the Bureau of Education,  
Department of the Interior at Washington, D.C. possessed a  
list of this nature. Only through the splendid co-operation  
on the part of most of the State Superintendents of Public  
Instruction, was this information promptly secured. A personal  
note setting forth the purpose of the requested names was  
sent to the State Department of each of the forty-seven other  
states. With the exception of one Superintendent in the  
South, all responded. The questionnaires were then addressed  
to the principals of the Junior High Schools who enlisted the  
co-operation of the respective Art and English instructors  
in their buildings. The fact that eighty-two per cent of the  
total number of questionnaires were returned showed a profess-  
ional interest in regard to problems of an educational nature.

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Consult Appendix II for copies of these questionnaires.

## The Importance of the Topic

It is the belief that this topic is of importance because of the current interest manifested therein. It is hoped that the data thus gathered may prove of value to progressive educators who are constantly seeking to improve their school curricula.

### THE EVOLUTION OF ART

As we look through the ages, thousands of years before civilization made a record of human progress, man manifested a desire to express his mind. He scratched his primitive markings on wood or stone. Imperfect as were the markings, these primitive people seemingly derived so much pleasure and satisfaction from the physical movements of their hands, that they repeated these markings over and over again until they became symbols to which meanings were attached. Thousands of relics bear testimony to this simple mental factor, pre-historic man's desire to express his mind and energy by decorative means.

As we look through the ages, we find that man's desire to express his mind has begun to take on a new meaning. The value of the markings has increased. The markings have become a part of his life. He has begun to use his markings as a means of communication. He has begun to use his markings as a means of expression. He has begun to use his markings as a means of record. He has begun to use his markings as a means of art.

original objects. His drawings were transformed into definite likenesses which in time were recognized by members of other tribes. This picture writing became a language among primitive races which drew them into a closer relationship and a feeling of mutual understanding. Thus Art became a universal tool of expression.

## CHAPTER II

### THE NATURE OF THE PROBLEM

#### THE EVOLUTION OF ART

What Art Is

Today, art is yet a language. It represents those things which are the creation of man. It is the product of the imagination and intellect produced through the skill of his hands. Art that is not produced in appreciation of emotions on wood or stone. Imperfect as were the markings, these primitive people seemingly derived so much pleasure and satisfaction from the physical movements of their hands, that they sign, or an artist who imagines the rhythmic lines of a design, is experiencing an emotion and until the thought becomes repeated these manipulations over and over again until they became symbols to which meanings were attached. Thousands of relics bear testimony that despite his simple mental fabric, pre-historic man devoted much of his time and energy to decorating his weapons and tools.

With the development of the intellect in civilized man, Art was elevated from its mere physical status, to a higher mental plane. Man began to know what Art meant, what its values were, and how it improved his immediate sphere of living. His intellectual power began to exert itself in motivated activities. He used his imagination in creating



original objects. His drawings were transformed into definite likenesses which in time were recognized by members of other tribes. This picture writing became a language among primitive races which drew them into a closer relationship and a feeling of mutual understanding. Thus Art became a universal tool of expression.

#### What Art Is

Today, Art is yet a language. It represents those things which are the creation of man. It is the product of the imagination and intellect produced through the skill of his hands. Art that is not produced is appreciation, or emotions that are felt within. A potter who visualizes the form of a vase, or an artist who imagines the rhythmic lines of a design, is experiencing an emotion and until the thought becomes a reality, it is not Art. Art, then, is the result of handiwork.

#### Aims and Objectives

The study of Art in the schools includes both appreciation and production. It is not the aim to train young people to become artists for that will be developed through special talents in a few children. It is the purpose of an Art education, however, to cultivate the powers of observation to such a degree that pupils will know, judge, and choose that which will improve their environment. Its object is to



develop fine taste as it pertains to ordinary life activities such as the arrangement of flowers in a vase, the wearing of an appropriate costume, or the suitable furnishings of a home. The principles of Art are a part of life itself and cannot easily be detached. The teaching of Art encourages but does not demand fine execution in those things which children create for themselves through freedom of imagination and original expression. It becomes necessary to thoughtfully train and guide children through the intermediate years of school life, so that by the time they reach the Junior High School age, they may appreciate more thoroughly and apply more widely the principles learned previously.

#### Relationship Between Art and English

Among the subjects offered in the curriculum today, none is so closely related to Art as is English. Oral and written composition are for the purpose of communicating thoughts to others through language symbols. Literature results from an inner urge of the emotions for personal expression which constitutes a source of joy for others. English, then, is a language just as drawing has been since primitive days. Without the invention of picture symbols by these early people, there would have been no available method perhaps for years, of recording valuable data of historic importance. In fact, drawing became a more universal means of

expression than language especially between nations of different races because their simple Art representations were more easily understood.

### Purposes of an English Course

English as a study exists for the purpose of stimulating intellectual pleasures, of arousing emotions, and serves as a means of imparting knowledge. Through forms of speech, the author or poet relates his experiences, either fancied or real, in language that appeals to the emotions. The reader, especially the adolescent, is particularly attracted by interesting characters, information, dramatic action and adventure.<sup>1</sup> If properly trained, he should turn to good types of stories for companionship in leisure hours. He is at an age when he can fully appreciate an attractive book as well as choice language.

To appeal to the aesthetic nature, and to enhance the printed page, literature depends upon artistic illustrations and attractive color combinations. Otherwise, books would appeal only slightly to the average child. These illustrations also serve to establish ideas because they focus the attention upon concrete material. The use of pictures in English

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<sup>1</sup>Paul C. Stetson, Administrative Bulletin for the J.H.S. Division of the Secondary Schools. 1932. p.38

classes is also an aid to stimulate word portraits as the artist has already done with the brush. The same principles that govern the artist such as limited subject, orderly plan<sup>2</sup> and perspective are necessary for good word pictures.

Specific instances in English work where Art is indispensable, will be described in detail in Chapter VI. Here it is sufficient to say that Art and English are so closely allied that to teach them as separate subjects in the curriculum without integrating them, is a serious educational blunder.

The Junior High School Curriculum

Art and English should be intensified in the Junior High School because at this level in the child's development, the intellect is seeking new fields to explore and these two subjects offer rich material for the purpose. The Junior High School inspires creativeness. It provides opportunities for individual differences through an enriched program of studies. William A. Smith says: "Children differ more widely among themselves during the Junior High School age from the standpoint of interests, attitudes and attainments than at any other previous age level."<sup>3</sup> In fact, statements made

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<sup>2</sup>Twila Miller, "A project in Teaching Description," English Journal, Vol. XVI (January, 1927), pp. 36-39

<sup>3</sup>Allyn and Bacon, The Junior High School Movement. p. 25  
Boston: By the Publishers, 1931

by educational leaders show that the recognition of differences was mentioned in ninety-five per cent of the cases as a peculiar function of the Junior High School.<sup>4</sup> The curriculum endeavors to create a social setting with ample facilities for the development of interests and abilities in order that the children may grow into efficient social beings. Art and English may profitably be manipulated together because of the advantages offered in group activities. Some of these features were summed up in an address delivered by Rollo Lyman of the University of Chicago, before a mass meeting of Indianapolis teachers in one of the High Schools.<sup>5</sup> He listed the following principles as pertinent to a modern curriculum: It must have an activity base, be socialized, individualized, inter-related and generalized.

#### The Psychology of the Adolescent

It is particularly fortunate that in the modern curriculum, the adolescent is instructed along social lines. He has ceased to be individual and desires group activities. He shows more interest in the adult world and adult problems. It is a highly idealistic period and for this reason alone, Art

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<sup>4</sup>Leonard V. Koos, The Junior High School, Chapter II, New York: Harcourt, Brace and Howe, Inc. 1920

<sup>5</sup>From an address delivered in Manual Training High School auditorium, Indianapolis, Ind., March 23, 1933

and English can accomplish desirable cultural development. A pupil of Junior High School age enjoys the freedom that socialized methods affords where he may try out ideas and think independently. He exhibits qualities of leadership and responsibility which, if properly guided, are bound to leave an imprint on his mental make-up.

#### Modern Teaching Procedures

Exceedingly opportune also is the fact that by carefully motivated projects, club activities, and purposeful extra-curricular work modern teaching procedures have paved the way for co-operative enterprises just when social impulses are developing to a high degree. The English course, for instance, offers such a wide variety of educational experiences that any number of them may be utilized as club activities. Club organizations are rich in social values. They invite exploration of special abilities and promote interest in talents which might lead to enjoyable avocational undertakings later in life. The Dramatic club is one phase of English programs that combines all these attributes into a meritorious endeavor. To find to what extent these extra-curricular activities were meeting the pupils' needs, the Department of Curricular Research made a recent survey.<sup>6</sup> A questionnaire was sent

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<sup>6</sup>Mary N. Holland, "Extra-curricular Activities in the High School and Intermediate Schools in Detroit," School Review, Vol. XLI (December, 1933), p. 759

to nineteen High Schools and twenty Junior High divisions. The largest number of members in any one group of classified departments was Group B which included dramatics, literary societies and language clubs. The popularity of these was greater among the girls than the boys. However, for either sex, clubs serve as a means of discovering talents that might lead to profitable leisure-time hobbies or life work. Furthermore, the most gifted children are motivated to giving better performances by the presence of other classmates similarly talented.

Thus it may be seen that modern trends of teaching are providing a series of activities in which the adolescent is experiencing new life situations in preparation for social environment of the adult period. These experiences overlap and suggest a unified but interwoven mass of educational experiences. The barriers between the subjects in the Junior High School are gradually disappearing and some semblance of coherence and integration are uniting the otherwise unrelated pieces of "mosaics" into a whole.

#### What Integration Means

True integration connotes that the pupils are placed in a real life-like situation where they are aroused to creative group endeavors through initiative, self-direction and a spirit of adventure. It implies a unification of subject



matter. It results in a co-ordination of the various departments in the Junior High School. It presents the opportunity for the application of information learned in one subject to the interpretation of another. Integration motivates interest and enthusiasm in school work. The ease with which Art and English can be integrated because of the similarity of aims, should merit the attention of every progressive educator.

### Summary

In brief, the underlying principles of Art and English are so closely related that it is most logical to form a strong alliance between them. Especially in the Junior High School period, the integration of these two subjects has an appropriate setting with activity programs and group endeavors.

Modern courses should suggest an increasing number of opportunities for integration. It is the purpose of the chapter which follows to make and present an analysis of present day teaching manuals in order to ascertain to what extent this procedure is in vogue.

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### CHAPTER III

## PROGRAMS OF ART AND ENGLISH IN REPRESENTATIVE JUNIOR HIGH SCHOOLS

### Purpose and Provisions

A course of study in any subject is not in itself a final product. It is continually subject to revision, and therefore can be regarded only as tentative. Since society is in a continual state of change, educational objectives must be adjusted to fit the present needs and the anticipated aims of the future. Courses of study serve merely as guides for they are designed to contain the essentials of required work for the different levels of development in the school life of boys and girls. The more progressive outlines, however, are accompanied by a variety of teaching aids and suggestions for presentation which are conveniently and attractively arranged at the end of each unit. These are invaluable to the progressive teacher as a basis for new ideas and experiments which will challenge the interests and abilities of her pupils.

The outside cover and general appearance of some of the



manuals are of such artistic nature that they border on the ideal. Outstanding among those received for analysis, is the leather-bound Art course for the state of Connecticut. The section headings are printed in brown ink on buff colored paper. It is tastefully illustrated throughout with design units and reproductions from photographs. An Art instructor, having access to such an artistic syllabus, could not avoid reflecting the same attributes of beauty in her teaching.

An enriched course of study, such as the one previously mentioned, is the result of co-operative efforts on the part of committees of teachers and directors who incorporate actual classroom devices and methods in the outline which will assist others in the teaching field. A co-operative enterprise of this nature is the modern method of curriculum building which embraces not only the theoretical but the practical aspects as well. However, many of the states have not yet adopted this newer plan of revision.

#### Scope of the Study of Manuals

In order to ascertain what other school systems are doing along the lines of integration in subject matter, especially in Art and English, courses of study were requested from all the State Departments of Education. More than half of the states readily responded. Twenty-six \* Art manuals and

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See Appendix I.

thirty-three \* English outlines were obtained for inspection and these constitute a fair representation of the country in general. It is obviously a very inappropriate time to ask for these courses since most of the states are still feeling the effects of reduced budgets. Revision and reprinting necessarily involve additional costs and many report that as yet they are unable to assume further expense. Another obstacle preventing a greater response is the fact that present supplies of courses are exhausted and the reprinting of old outlines is not possible at present. Nine states reported this condition. Furthermore, eleven states prescribe no definite course of study in either subject. Nine states had courses available, but their prices ranged from twenty cents to two dollars and fifty cents each. Six states failed to respond to repeated correspondence even when requested by the Indiana State Department of Public Instruction. An analysis of the content of these obtained is included in this chapter. It must be borne in mind that not all of the manuals are the edition of 1934 or 1935, but an effort to secure those published within the last five years was made. With few exceptions, they are of very recent date.

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\* See Appendix I.

## Aims and Objectives of State Courses in Art

In general, the aims and objectives of the courses of study in Art education are similar. Some of the prevailing desirable outcomes garnered from a study of these courses, are as follows: -

1. To understand and enjoy that which is beautiful - found in seventeen manuals.
2. To develop skill in creative thinking - found in eleven outlines.
3. To stimulate the desire for Art expression through practice in handling common tools and materials - found in sixteen courses.
4. To acquire discriminate judgment and better taste in matters of personal surroundings - found in fourteen syllabi.
5. To realize the uses of Art principles in every-day life - found in nine manuals.

It is also noted that the manuals contain the theories and ideals of an Art education which are generally conceded, but, as will be pointed out later, many programs offer few concrete illustrations as to how to accomplish the desired objectives.

### Mechanical Make-up

A course of study commensurate with the aims listed above, should offer many opportunities for the testing of aesthetic tastes, the development of skills and an adequate expression of a creative imagination. For purposes of curriculum construction, these might be assembled under five headings, namely,

- a. Appreciation
- b. Art structure
- c. Representation and Illustration
- d. Color
- e. Crafts

Not all of the sets of suggestions make use of the entire list but all outlines include at least three phases. A majority of the manuals are arranged in Units of work-each requiring a month or more to complete. Some embody only brief suggestions while others are inspirational in the variety and choice of subjects. The principal fault of the larger number of the courses is that they treat each unit as a final achievement instead of allowing one to be incorporated in the other. Color, for instance in some courses, exists for color alone, instead of lending itself in a variety of ways to any phase of Art education whether in design, illustrations or picture study. A growing tendency is shown in the more modern revised courses to demonstrate the use value of Art principles to Art practices whenever and wherever possible. Picture study, as a unit of work, is given the least consideration, while the majority listed color and design.

Probably the most important discovery made, is the scarcity of problems for integration with other subjects. It is significant to note that the more recent outlines make definite statements as to the value of integration and include

numerous projects from which to make choices that will help the teacher to carry out such a program. Some of the courses are rich in material, while many of those in use at the present time, contain such bare factual outlines, that even an ardent devotee of Art might be only slightly impressed. To list the principles to be taught with a half-hearted demand as, "Make a folder," or "Make a design unit", with no integrated background for interest, no proposed application for inspiration, and no cause for its being created, certainly is conducive to little enthusiasm.

A quotation from one of the southern state courses says in part, "...the drawing work in the seventh grade should be solely in correlation with other subjects."<sup>1</sup> But upon carefully following up this statement, only three ideas are mentioned as to how this might be accomplished. Furthermore, very few activities from which to make selections are recorded.

From one of the eastern states, comes a course of study in Art education<sup>2</sup> which makes a statement as follows: "To stimulate the interest of the adolescent student at this point in the program, the course of study is built around

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<sup>1</sup>State Course of Study in Drawing for Elementary Schools, State Dept. of Ed. of Louisiana, 1930, p.50

<sup>2</sup>Course in Art Education, Board of Public Education, Pittsburg, Pa., 1931, p.6

a correlation of Art with the other subjects of the school curriculum." However, no plan to arouse the interest of the teacher, much less the adolescent, is given throughout several pages devoted to the seventh and eighth grades. This course is attractively printed in rose, blue and silver, but its contents represent an over abundance of theory and a dearth of practice. The committee which is responsible for the outline, could hardly hope to have its aims realized by the average teacher with such a meager set of suggestions for guidance.

For the purpose of contrast, mention must be made of the splendid example of a modern integrated program of Art in Montana.<sup>3</sup> The course is planned with the purpose enriching the meaning of the other subjects through the application of the skills developed in Art education. A definite reference is made to sources of inspiration found in literature and other subjects, in order that the teachers in using the course might see the possibilities of related subject matter. In this way, it is hoped that pleasure and interest will be experienced by the children while learning. On the other hand, the teachers have such a forceful but simply planned outline

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<sup>3</sup>Course of Study for the Junior High Schools of Montana, State Dept. of Pub. Instr., 1934, pp.414-436



to follow, that no doubt they experience little difficulty in comprehending the purpose of the course. As is stated in the introductory message, "One might add that we have a right to express beauty through creative effort if someone will inspire us with faith in ourselves and show us the way." <sup>4</sup> There is no question but that the committee which planned this course fulfilled its aims.

The course is divided by grades. Each page has four sections conveniently marked off into squares with headings as follows:

1. Inspirational Subject Matter.
2. Art Activities.
3. Types of Lessons.
4. Helpful References.

In the first column, literature is the source of inspirational subject matter. An example given is a poem called, "An Afternoon on a Hill," by Edna Millay. Next to this, in the second column, is the Art activity suggesting a free illustration in water color or colored crayons to correspond to the mood of the poem. The third section informs the teacher that this lesson is one in color and composition, while the fourth column refers the teacher to four books for further help in her lesson plans. This procedure is carried through the Junior

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<sup>4</sup>Course of Study for the Junior High Schools of Montana, State Dept. of Pub. Instr., 1934, pp.414-436

High School grades. The outline integrates Art not only with literature, but with other subjects of the curriculum in the same thoughtfully conceived way. The course, as a whole, is one any state might well be proud of, and shows a decided modern trend toward the integration of subject matter.

### Examples of Activities

Some of the other courses examined show a similar trend but are not mapped out with such detail nor arranged as conveniently. Some of the most interesting Art projects and problems that may be integrated with English activities are given in Chart 1. These were chosen from various courses of study after a detailed analysis.

Chart 1.- Examples of Integrated Art and English Activities  
Chosen from various State Courses of Study

States	Activities Suggested in Art Courses of Study
1.Arizona....	Make book covers for new books in the building and letter titles carefully. Plan settings for an operetta.
2.California.	Design a poster for Book Week. Letter a sign to advertise the school paper. Make blockprints for use in the magazine. Make an illustrated book of verse. Use a color problem for masks, stage sets, costumes for a play.



## Chart 1.-Continued

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States      Activities Suggested in Art Courses of Study

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3.Colorado...      Make cartoon illustrations for the school news.  
                       Select and read in class an unfamiliar poem,  
                       visualize, then paint a scene to interpret  
                       one's own impression of it.

4.Idaho...      Design banners, insignia and costumes for a  
                       play.  
                       Decorate megaphones for drills and pageants.  
                       Prepare and give reports on Japanese flower  
                       arrangements and garden decoration.  
                       Have a special issue of the news to illustrate  
                       Idaho products.

5.Michigan...      Flowers that should be conserved, to be care-  
                       fully drawn, colored, and a verse written  
                       under each.  
                       Make into a book.

6.Missouri...      Make a booklet of the lives and paintings of  
                       artists whose paintings hang in the halls.  
                       Write compositions in the English classes.  
                       Make posters illustrating the state's natural  
                       beauty spots, or beautiful buildings.

7.Montana...      Make free water color illustrations of moods  
                       in poetry.  
                       Advertise Arbor Day or Conservation.  
                       Plan illustrations for a proposed play about  
                       King Arthur or pageant of Knighthood.

8.Washington      Let pupil choose his favorite story and illus-  
                       trate an interesting situation in it. This  
                       is a good problem for Book Week.  
                       Picture study; -Whistler's "Mother". Read  
                       stories about mother love and the home

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### Values

It will readily be seen in Chart 1, pages 22 and 23, that each Art activity is scheduled to be definitely used to enrich the English work and contribute materially toward its success. Cognizance is to be taken of the fact that these projects materialize under the direction of a teacher trained in Art, who assumes responsibility for their aesthetic success. A second value comes from the supposition that the child will probably remember the particular matter longer because of the association he makes between the two subjects. Finally, he can enjoy that which he has created for a longer period of time because of the use he makes of it in the other class.

More examples might be given at this time, but these are sufficient to illustrate the various types of activities in which Art and English are closely allied. The Art lesson becomes purposeful and definite use is made of artistic talent.

The second subject accomplishes its purpose more forcefully and shows a greater quality of finesse through its combination with artistic endeavors. Children, who have the advantage of working in integrated systems, can not escape being benefitted. They are given the opportunity to create for a real purpose or need; they develop pride in doing well the things that have to be done; they are able to visualize the other subject more clearly; their impressions are more lasting; and their interest takes on new life and significance

through the conscious use of Art instruction.

2. To appreciate Courses of Study in English for good literature.

3. To improve Purpose of their Examination the emotional experiences of the author.

A similar method of procedure was followed with regard to outlines in English as prescribed by various states. As both oral and written expression is necessary. A few of the was previously mentioned, thirty-three syllabi were secured for analysis. The main purpose of such a study is to find and enumerate the suggested English projects and activities that might be enriched through the application of the principles developed in the Art classes. As a desirable result these two departments could then work harmoniously to the advantage of both.

It was discovered that twenty state manuals do not mention any situation in which Art can function and carry over into the English classroom. Throughout the "work units" when illustrations are necessary, it is suggested that clippings from magazines and newspapers or photographs be utilized. Eleven courses point out helpful ways to use Art in English endeavors. Two manuals reveal some interest in the Junior High School period, but their enthusiasm is hardly sufficient to render specific assistance to the classroom teacher.

#### Aims of State Requirements in English

The aims set forth in the English courses in various states are very similar and may be summarized as follows:

1. To develop abilities in expressing oral and written English correctly.
2. To appreciate and cultivate a desire for good literature.
3. To intelligently interpret and share the emotional experiences of the author.

To accomplish the first aim, a knowledge of the mechanics of both oral and written expression is necessary. A few of the syllabi emphasize this phase of English work to the detriment of the more appealing side of the subject. The majority of the outlines aim to achieve similar outcomes but the methods applied to these ends seem to vary considerably.

Their content includes such familiar subdivisions as oral and written composition, poetry, the study of news-writing, dramatics, literature, reports and picture study. The significance of these, points to the fact that corresponding types of work are being carried out in all sections of the country, but the differences exist in the classroom procedures. This is in a large measure due to the make-up of the sets of suggestions. As was found in the Art outlines, several manuals contain statements in the opening pages relative to the importance and merits of integrating subject matter, but they offer no teaching aids to assist in the development of the theories advanced. Twenty courses exist for English alone and do not mention the integration of subjects. This seems to represent quite a number considering that they all have been recently published and cover approximately the same

period as that of the Art manuals.

### Examples of Art Activities in English Courses

From the English standpoint, Art is involved and encouraged in the types of activities shown in Chart 2 which follows. These were gathered from the courses of the most recent dates and show the trends of curriculum revision.

Chart 2.- Examples of Integrated Art and English Problems  
Chosen from the State Manuals in English.

States	Activities Suggested by English Outlines
1. California	Plan a series of paintings suggested by Canto I of "The Lady of the Lake". Design costumes for a drama or tableau. Make free illustrations suggested by certain passages in literature.
2. Montana...	Prepare drawings or maps to illustrate poems or stories. Make appropriate posters for Book Week.
3. Ohio.....	Make a reproduction of a Shakespearean theater by drawings, models and marionettes. Make models of castles, or design historic costumes for Medieval literature and poems.
4. Oregon....	Make literature record books with illustrated scenes.
5. Vermont...	Make a Spring Poetry Booklet. Correlate with drawing by teaching arrangement, printing, binding and illustrations.



Chart 2-Continued

States	Activities Suggested by English Outlines
6. Wisconsin...	Draw cartoons for illustrating the Junior High School magazine. Plan and build a stage, dress dolls as characters for "The Lady of the Lake", or scenes from "Caesar." Make and prepare the cover for a book of famous pictures and artist.

In almost all of the activities, illustrations are suggested. These are a valuable means of interpreting the printed page and add variety and attractiveness to the problems. They serve as a guide in telling whether or not the thought of the passage was grasped by the pupils. In the fifth set of activities, it is shown that the principles and skills mastered in the Art class, function definitely in the English booklet problem. The entire group demonstrates the point brought out earlier, that Art, to be most worthwhile, must be used in common activities.

#### Local Courses

The Indianapolis outlines in both Art and English are regarded as tentative and are bound in loose-leaf fashion so that additions or alterations can be made from time to time without much trouble or added expense. They have been revised and reprinted within the last few months, following a period



of painstaking study and experiment by committees of teachers and directors who are experts in their particular fields. Examination shows that they are prepared along lines of integration and indicate a forward step in curriculum organization.

The Art Course. This proposes to develop a clearer conception of the use-value of Art in daily living through training in the principles of beauty, both in appreciation and in the creation. As a foundation for this understanding, opportunity is afforded to study the important role which Art has played in the past through its contributions in the form of permanent records. The degree to which different races have advanced civilization is measured by their knowledge and application of Art skills and principles. Through this study, it is hoped that the child will feel a conscious desire to contribute to the promotion of beauty in the common experience of life.

The Indianapolis Art course is planned so that the principles learned in the Art classes may be applied to projects and activities in other courses in the curriculum; that is, there are ample opportunities for integration. Definite reference is made, as far as English is concerned, to such problems as follow:

1. Letter and decorate jackets for worn books
2. Make designs for bookcase curtains.
3. Sketch from a dramatization of scenes showing the use of primitive and modern tools.

4. Illustrate poems such as, Longfellow's "Keramos", to show the potter at his wheel.
5. Plan layouts for school publications or programs.
6. Make small silhouettes of heads from life for use as bookplate designs.
7. Plan decorative color compositions illustrating days of chivalry suggested by literature.
8. Illustrate stories of Medieval days.
9. Plan simple stage settings for plays.

These examples suggest the variety of ways the course suggests that Art activities can be transposed for direct usage in the English classes. The outline is intended to recommend the major units, but the extent to which these problems are developed, depends upon the initiative and inspiration of the teacher.

The English Course.— The new outline in English is much more comprehensive and detailed but it is arranged in a convenient manner. Each cycle of work covers a six-weeks period. The entire theme is the inter-relation and close association not only of phases of English work, but experiences of the pupils in other subjects of the curriculum. Art is suggested as one medium of expression through the use of illustrations. The principal objectives are to provide activities which will aid the pupil to improve habits of communication, to find satisfaction in discriminate reading, and to gain a richer interpretation of life through vicarious experiences and emotionalized knowledge.

Throughout the year the students are given the opportunity

to make more real the units of material as each are in progress. Specific reference to drawings about pioneer life is made in the seventh grade under the topic dealing with immigration.

The suggestions are as follows:

- Draw 1. Wagon trains trekking across western plains.
2. A herd of buffaloes in flight.
3. A pioneer cabin.
4. A flatboat on the Ohio.
5. Pioneers in action.
6. Illustrations of some particular pioneer story.

In the eighth grade, a section on "The New Citizen", provides for readings and discussions about the benefits and obligations of life in the new world. To make the meanings more vital and impressions more lasting, citations are made for Art illustrations, namely,-

- a. A cartoon to depict an immigrant's experiences.
- b. Drawings of inventions contributed by foreign-born citizens.
- c. Imaginative drawings of people seen at Ellis Island.
- d. A drawing of the American flag with a written list of praises given it by a Russian.

Other illustrations needed in various parts of the course include:

- a. Drawings of favorite characters.
- b. Original book covers.
- c. Posters to advertise new books.
- d. Posters for special weeks.
- e. Drawings of different types of homes.
- f. Stage settings for colonial plays.
- g. Drawings of old and new methods of transportation.
- h. Soap carvings of modern buildings.

Also, the study of such famous pictures as Millet's "Feeding her Birds", and Whistler's "Mother", found a place in the manual.

In the Appendix of the English outline is an "Individual Reading Check" for the pupil to use in making his record of outside reading. Among the items listed to aid him in summarizing his report are three Art projects, - a drawing of a map to show the important places mentioned in the story, a picture to illustrate some interesting incident, and a drawing of some character as the pupil thinks he would appear. The inclusion of the Art activities in the English course tends to support the idea that the principles learned in the Art classes have a practical value, and their application to projects in other courses is encouraged for their enrichment.

#### Summary

It may be seen from an examination of the plans in both Art and English that much is yet to be done in curriculum revision if modern trends continue to develop. A review of recent courses shows a general failure to make adequate provision in teaching procedures and devices, to follow up with practical application of theories and principles, and to produce a worthwhile course of study, intended for the teacher's inspiration and guidance. Committees of teachers and directors who have written the courses, demonstrate their lack of interest in, and knowledge of modern trends to discard subject boundaries in favor of integrated materials. They, therefore, have wasted both time and money in the preparation of revised courses. An analysis of the local courses, however, shows that a wealth

of suggested material has been included to satisfy the choice of the most discriminating teacher. The courses inspire creative ideas and do not limit the variety of ways the activities may be carried out.

To ascertain to what extent the courses of study are conducive to resourcefulness on the part of the teachers who use them, and in turn are beneficial to the students in an activity program, the questionnaire method was adopted. It concerned itself with the extent to which integration of Art with English is in vogue in school systems throughout the nation. In addition, it sought to bring to light any schemes or devices which might be of value to those of the teaching profession who are desirous of securing new methods of integrating Art with English, as well as being informed of clever ways to present the ordinary phases of these two subjects which are common to the average Junior High School. Many interesting and outstanding features revealed through the use of the questionnaire will be discussed in the following chapter.

## CHAPTER IV

### RESULTS OF THE ART QUESTIONNAIRE

#### Scope of the Material

In order to pursue this study further and make it of concrete value to individuals who are interested in obtaining new ideas concerning the successful activities carried out in the Junior High Schools of the nation, it was considered advisable to communicate with the teachers, who are actually using these and other courses of study in their classrooms. Only in this way is it possible to note their reactions and secure a consensus of opinion relative to the merits of integrating Art and English.

Two carefully prepared questionnaires, one dealing with the teaching of Art, and the other concerning English, were sent to three or four of the more progressive Junior High Schools in each of the forty-eight states. One hundred ninety-two Art and two hundred nine English questionnaires were sent out. Thirty-five of the local schools were also included in the survey. The difference in numbers was due to the fact that seven of the local Art instructors were former supervisors



and each has several schools to visit. It was unnecessary to mail more than one questionnaire to each person as their contributions could be gathered from any one of the schools under their direction. One hundred seventeen or sixty per cent of the Art, and one hundred sixteen or fifty-five per cent of the English questionnaires were returned. Of these, ninety-seven Art and ninety-six English replies were usable. These figures imply that eighty-two per cent of the total number could be used in this study. Eighteen schools reported that there was no Art department in the building and therefore did not fill out the questionnaire. Two cities had abandoned their Junior High Schools. Two teachers neglected to enclose the Art and three the English questionnaires when they replied. Seventy-five Art and eighty-three English of instructors have not yet been heard from.

#### Organization

In order to obtain information from persons in widely scattered areas, it was found necessary to ask certain specific questions: so, for the convenience of the teachers, these were classified into various topics. Most of the inquiries required simple answers that could easily be arrayed in tables. Others asked for short explanatory paragraphs which could not readily be recorded. The latter remarks will be referred to by a summary or by direct quotations. If per cents are given, they are determined on the number of usable

replies as a basis and not on the number answering that particular question. As the teachers were asked not to sign their names unless they so desired, the responses were free, honest and of a spontaneous nature. The data for this and the following chapters consists of the replies to the two questionnaires, copies of which are placed in the Appendix for reference.

#### Aids to Integration (Set 1)

The first group of nine questions concerned itself with the problems of integration,--what were the teachers' feelings regarding it and how they carried out such a program. If outlines were used, it was assumed that they were not among those secured from the State Departments for analysis in Chapter III. As a rule, cities of any size have directors of special subjects, such as Art, who prepare outlines according to their own theories. In this way, data from both city and state units could be compared.

It was specifically asked in the first question whether or not a course of study in Art had been written by the director for use in the schools. More than half of those who answered did have an outline, as is shown in Table I on the page that follows. Fifty-three per cent of the teachers do, and forty-one per cent do not use a manual. Three reported that their courses are so flexible that they are not required to follow them rigidly. Two teachers did not check this question.

TABLE I. Replies to Question No. 1. Are you expected to follow a definite Art outline prepared by the director of Art?

Answers	Yes	Per cent	No	Per cent	No replies
	52	53.6	40	41.2	2

This question is important because if the teachers are held for an explicit set of Art lessons, they have little opportunity to include certain phases they presume are valuable. On the other hand, if they arrange their own lesson plans they then are free to undertake experiments and projects according to the needs and interests of their classes.

Whether or not the instructors are restrained further by prescribed problems and activities was disclosed in the second question. A majority of the courses allow the Art teacher freedom in the choice of her work. Eighty-two per cent make their own selection of activities and seventeen per cent reported that they are prescribed. One teacher did not reply. That figures shown in the preceding table indicate that the steryotyped sort of recitation is rapidly disappearing

TABLE II. Replies to Question No. 2. Do you choose your own problems and activities, or are they prescribed?

Answers.	Chosen	Per cent	Prescribed	Per cent	No Ans.
	80	82.4	16	17.5	1

in favor of problems suited to the abilities of the pupils. The sixteen manuals which prescribe the units of work tend to show that they have not been revised recently along modern lines.

The next two questions were asked to further determine how "up-to-date" the outlines are in content. As was pointed out in Chapter III, several courses show pronounced interest in integration but offer little or no help with constructive ideas. Questions three and four had to do with this thought.

TABLE III. Replies to Question No.3. Is it a policy of your special directors to encourage the integration of Art and English?

Answers	Yes	Per cent	No	Per cent	No replies
	62	63.9	29	29.8	6

As is shown in Table III, more than twice as many work under directors who encourage the integration of Art and English as those who replied in the negative. Sixty-three per cent answered in the affirmative while twenty-nine per cent checked "no". Six teachers failed to respond to this question. The twenty-nine negative replies tend to reflect upon the directors of Art. If they are not alert to the possibilities of the vast field which is offered by English, in which Art can be advantageously utilized and fail to encourage and promote the

same, then they evidently do not themselves believe in the principles.

Art meetings, frequently held, are for the purposes of a friendly discussion of problems relative to the class exercises, to interpret the Art course and to gain inspiration from results successfully presented in the classroom. Whether this procedure is in practice or not is brought out by the figures in Table IV.

TABLE IV. Replies to Question No. 4. At your Art meetings, does your director suggest opportunities and devices for the integration of Art and English?

Answers.	Yes	Per cent	No	Per cent	No replies
	42	43.2	42	43.2	13

According to the figures given above, exactly as many teachers are assisted by their directors as are not. It will be noted in Table IV that the negative replies are considerably greater than those given in Table III which signifies that the supervisors do not encourage nor do they hold conferences which will help the teacher translate this subject into the daily life of her students. Eleven reported that there are no Art directors in their city and therefore held no meetings. In these cases, the teacher relies solely upon herself for inspiration, initiative and new ideas. Forty-two checked "yes"



and the same number "no". Thirteen did not reply to this question.

If the course of study does not mention English as one subject in which Art is indispensable, then there has not been a recent revision. Question 5 dealt with this subject-matter. The answers received are tabulated in Table V. The

TABLE V. Replies to Question No. 5. Does your Art course of study mention integrating this subject and English?

Answers.	Yes	Per cent	No	Per cent	No replies
	43	44.2	46	47.4	8

large number of negative answers tends to indicate a failure on the part of those responsible for drafting the syllabus to follow modern trends of integrating subject-matter.

Many Art departments or Parent-Teacher organizations of the various schools purchase or subscribe for magazines that are excellent as sources of references for lesson plans in Art. If the instructors are deprived of helpful directors, and their courses contain only meager outlines and few meetings are held or none at all, then the only alternative lies in turning to periodicals for assistance. This was featured in the sixth inquiry.



TABLE VI. Replies to Question No. 6. Is your school supplied with magazines which suggest new ideas for integrated projects in Art and English?

Answers	Yes	Per cent	No	Per cent	No replies
	39	40.2	52	53.6	6

In reply, more than half reported that they have no magazines which help them in their work. This fact makes the situation difficult, especially if the Art teacher is possessed of only an average amount of resourcefulness. In the above table, thirty-nine are and fifty-two are not supplied with periodicals. Six persons did not check this question.

The progressive individuals will utilize all the agencies that are accessible in their city which contain material that will enrich and supplement the Art lesson. The public library is one such agency. From this source, numerous pictures and magazines may be circulated or used as references. It is shown in Table VII that seventy-five per cent

TABLE VII. Replies to Question No. 7. Is your city library any help as a source of ideas for integrated problems?

Answers	Yes	Per cent	No	Per cent	No replies
	73	75.2	15	15.4	7

of the teachers reported that their library is a source of

illustrative materials which are valuable in Art classes. It will also be seen in Table VII that a comparatively few are without this means of assistance. The question does not throw any light upon the size of the library. This point would govern the amount of help rendered. One instructor stated that the library would be of some benefit if she had had time to use it. Another person admitted that she had never investigated its possibilities.

The majority of the replies disclosed the fact that the Art teachers in general are in favor of integrating Art and English. Several, however, would not commit themselves on this alone but included other departments of the curriculum. One instructor indicated that circumstances are not favorable under the present "set-up" to integrate. It is shown in Table VIII that eighty-one instructors or eighty-three per cent are unconditionally in accord with this method. Three

TABLE VIII. Replies to Question No. 8. Are you in favor of integrating Art and English?

Answers	Yes	Per cent	No	Per cent	No replies
	81	83.5	8	8.2	2

persons agreed on certain conditions. One teacher qualified her statement with the provision that the project must be approached from an Art angle. Another answered in the

affirmative if the problem is presented under natural conditions. The eight instructors who voted "no", made no additional remarks.

In some school systems, it is unfortunate that teachers are moved about and assigned subjects that they are unaccustomed to teach, notably in such specialties as Art. It is extremely difficult to integrate subject matter until these persons have become familiar with the scope of the work. Then, too, if a general reorganization of methods and procedures has been in progress and an instructor is appointed from a different type of system, information from her would be of little value. This became the main text of question 9 summarized in Table IX. Among the replies to the questionnaire were found those from six teachers who were new to the

TABLE IX. Replies to Question No. 9. Have you taught long enough in the present system to be thoroughly acquainted with Art course?

Answers	Yes	Per cent	No	Per cent	No replies
	85	87.6	6	6.1	6

system and were unable to assist in this study. Eighty-five answered that they had taught a sufficient time to become familiar with the content of the Art syllabus. From the above table, it may be seen that six did not express an opinion.

Summary. The majority of the teachers are in favor of integration but the extent to which this procedure is carried out is handicapped by the lack of encouragement, helpful meetings, periodicals, and the make-up of the courses of study.

#### Time Element Involved (Set 2)

The second set of questions had to do with factors that enter in to the determination of the number of projects or activities attempted during the semester. Such items as the size of classes, time, and the number of periods devoted to Art work each week were considered important.

The returns from the questionnaire show a trend toward favoring a number of units integrated with English rather than one large project covering several months of work. Eight teachers wrote that they do not integrate their problems with any department. The replies are tabulated on the table which follows:

TABLE X. Replies to Question 10. Do you attempt to do more than one integrated project each semester?

Answers.	Yes	Per cent	No	Per cent	No replies
	35	36	41	42.2	10

Question 10 continued. If so, how many?

Answers	1-2	3-4	5-6	numerous
	13	14	5	3

Of the thirty-five instructors who attempt more than one activity, nineteen complete from three to six problems and three teachers reported that numerous projects are worked on. The magnitude of the chosen unit governs the number planned for. Among the replies received were those from forty-one teachers or forty-two per cent, who do not integrate more than one project. Several factors which concern this number are dealt with in the seven questions which follow.

It was the purpose of question 11 to find out whether or not time has any bearing upon the amount of work to be accomplished in school. It was almost unanimously agreed that the lack of periods during the school day prevented more integration of subject-matter. The answers are scored in Table XI.

TABLE XI. Replies to Question No.11. Does the time element have any bearing upon the number of problems attempted?

Answers	Yes	Per cent	No	Per cent	No replies
	89	91.7	2	2	6

In the above table it may be seen that ninety-one per cent of the replies showed concern over the time element. Six returns did not deal with this question.

The number of weeks required to finish an average project

is tabulated on the table which follows. how is given, the pro-

continues throughout the whole term. Eight instructors

TABLE XII. The Amount of Time Needed to Complete a Project.

the time varies with the type of work and can not be

Number of Weeks	Frequencies
1-2	4
1-3	7
1-4	3
1-5	1
1-6	3
1-7	0
1-8	0
1-many	1
2-3	11
2-4	7
2-5	0
2-6	2
2-7	0
2-8	0
2-more	0
3-4	7
3-5	2
3-6	2
3-7	0
3-8	0
3-more	1
4-5	0
4-6	10
4-7	0
4-8	5
4-more	0
5-6	0
5-7	0
5-8	0
5-more	0
6-7	0
6-8	3
6-more	4
Total	73
Range	1-2 to 6-more
No replies	15



One teacher reported that if a puppet show is given, the project continues throughout the whole term. Eight instructors said the time varies with the type of work and can not be estimated. The largest frequency in Table XII indicates that a problem requires from two to three weeks at least while nearly as many teachers said that about four to six weeks are necessary. Fifteen replies failed to give an estimate.

The length of the Art period is also important to note as school programs vary. Table XIII shows the array of class periods ranging from thirty minutes to ninety-four minutes in length. As is indicated in the table which follows, that Art

TABLE XIII. The Distribution of Replies Based on the Length of the Art Periods.

Length of Period in Minutes	Frequencies
90-94 .....	2
85-89 .....	0
80-84 .....	0
75-79 .....	0
70-74 .....	0
65-69 .....	0
60-64 .....	16
55-59 .....	22
50-54 .....	34
45-49 .....	8
40-44 .....	10
35-39 .....	2
30-34 .....	2
Total .....	96
Range .....	30-94 minutes
No replies .....	1

the greater number of Junior High Schools have a fifty to fifty-four minute program schedule. Two schools which are not typical have only thirty minute allotment for Art. Time is an important factor to take into consideration when producing worthwhile projects because it is impossible to do justice to an artistic production if it is carried out in a hasty manner.

Next to the length of periods, the number of periods per week seems to be the most important point to note when considering the amount of integration carried on in the various Junior High Schools. It will be recalled that Art in the ninth grade is elective and the classes are generally scheduled for each day in the week. The extra time allotment is advantageous to those working on integrated problems.

TABLE XIV. The Distribution of Replies Based on the Number of Art periods per Week

Number of Art Periods	Frequencies		
	7 th	8 th	9 th grade
5 .....	17	17	15
4.5 .....	0	0	0
4 .....	2	1	0
3.5 .....	0	0	0
3 .....	7	7	4
2.5 .....	4	4	0
2 .....	31	35	4
1.5 .....	0	0	0
1 .....	35	32	0
Total .....	96	96	23
Range .....	1-5		
No replies .....	1		

The tabulations in the ninth grade column are not complete as those who replied failed to state whether this grade is included in the Junior High division or a part of the Senior High School. If these answers represent a 6-3-3 plan, then seventy-three more counts would be recorded in the ninth grade.

According to the figures in Table XIV, there appears to be a wide variety of Art program schedules. This results in a disadvantage to those teachers who attempt much in a restricted time allotment as for instance one period a week. The greater number of schools have Art once or twice a week. In seventeen schools, the seventh and eighth grade children have this subject five times weekly. As Art is required in these grades, the pupil should profit greatly by the generous time allotment given them.

The fifteenth question was to be answered only by those whose classes meet more than once a week. It is much more advantageous to have periods following in consecutive order than if some recitation intervenes. It is not difficult to surmise the reasons for this. Time is saved in putting away and getting out the materials. If painting is in progress, and the time for dismissal arrives, the work accomplished during the period may have to be re-done because ordinary colors streak and there is difficulty encountered in matching the same tones. Besides, it tends to upset the plans for completion and prolongs the project over a greater period of

time. As this ceases to be interesting, it often becomes tiresome to the children.

As was indicated in the fourteenth table, sixty-one teachers were expected to check the present inquiry. The answers received are presented in Table XV.

TABLE XV. Replies to Question No.15. If your classes meet more than once a week, do the period come in consecutive order?

Answers	Yes	Per cent	No	Per cent	No replies
	24	21.3	45	73.7	3

Seventy-three per cent of those replying to this question are working under trying conditions some of which have already been enumerated. Twenty-four out of a possible sixty-one instructors have a more ideal program. Art should have the same consideration whenever possible in a schedule of studies, as do some of the sciences for which double periods are allotted.

Another point that directly refers to the courses of study was brought out in question 16. This dealt with whether or

TABLE XVI. Replies to Question No.16. Are the Art Activities a part of the regular lesson or are they extra-curricular?

Answers	Regular	Extra-Curricular	No replies
	85	22	5

not the integrated problems are planned for the regular lesson or as extra-curricular activities which are elective. Table XVI given on the preceding page, shows the tabulated returns. The discrepancy in numbers here is accounted for in the returns from several teachers who reported that the activities were both regular and extra-curricular. It will be noted, however, that the greater number of lessons are planned as regular class work. The twenty-two who voted in the latter group have the more difficult problems to solve. These have previously been cited.

The remaining two questions in this group are perhaps the most important of all. Many teachers are too tired at the close of the day to continue supervising activities after school hours. Their other curriculum assignments, the preparation of their rooms for the next day's classes, meetings and other professional duties, combine to tax the strength and endurance of instructors who are already fatigued from their daily school routine. The replies concerning whether or not enough school time is provided to complete the chosen activity without using after hours, is shown in Table XVIII.

TABLE XVII. Replies to Question No. 17. Is sufficient time given to Art to complete the activity during school hours?

Answers	Yes	Per cent	No	Per cent	No replies
	58	59.7	34	35	5



According to the answers presented in Table XVII, the projects are finished during the school day. Several teachers wrote that only problems that could be completed are chosen as of other duties interfered with after hours. Another person reported that no after school time could be used because they have to adhere to rigid regulations of bus schedules. Thirty-five per cent stated that extra time is required. Five instructors did not answer this question.

The final inquiry in this group concerns the interest that the teacher takes in integrated problems. It asked whether or not she would do more of this type of work if allowances were made on the program. It will be noted that the majority

TABLE XVIII. Replies to Question No. 18. Would you do more of this type of work if you were allowed adequate time?

Answers	Yes	Per cent	No	Per cent	No replies
	77	79.3	7	7.2	13

are interested in these methods. Seventy-seven per cent replied in the affirmative. Seven per cent are not in accord with the plan. They gave no explanations for their negative answers. Thirteen did not reply.

Summary. More than half of the teachers do not attempt more than one project each semester because of the lack of time in



follows. It will be seen from a study of this table that the length of the period and the number of lessons per week. average class is much too large to work with, especially in group projects. In Table XX, the three largest classes

### Class versus Club Activity (Set 3)

The next group of six questions dealt with the size of the Art classes and the effect of numbers on the activities chosen. Question 19 is arranged in table form to show the results of this inquiry.

TABLE XIX. Replies to Question No. 19. Are your classes too large to plan integrated problems in Art and English?

Answers	Yes	Per cent	No	Per cent	No replies
	41	42.2	46	47.4	10

The figures given above indicate divided opinions. Almost the same number replied that the classes are too large to plan for integrated problems as those who reveal that the enrollments are sufficiently small as not to be a handicap. Forty-two per cent of the teachers replied "yes" and forty-seven per cent voted "no". Ten persons gave no answer. One letter contained a note that because of reduced budgets, the number of employed teachers is inadequate to care for overcrowded classrooms. This hinders the group projects which have been so successfully carried out in the past.

In the next question, the teachers were asked to report the number enrolled in each of their Art classes. The returns from the letters are tabulated in the frequency table which

follows. It will be seen from a study of this table that the enrollments are given as 30, 35, and 40. The most frequent average class is much too large to work with, especially in group projects. In Table XX, the three largest class

TABLE XX. The Average Class Enrollment Based on Replies in the Questionnaire.

Class Enrollment	Frequencies
45 .....	6
44 .....	0
43 .....	0
42 .....	2
41 .....	0
40 .....	25
39 .....	0
38 .....	6
37 .....	1
36 .....	5
35 .....	17
34 .....	3
33 .....	0
32 .....	0
31 .....	1
30 .....	11
29 .....	1
28 .....	3
27 .....	0
26 .....	1
25 .....	4
24 .....	0
23 .....	1
22 .....	1
21 .....	0
20 .....	3
19 .....	0
18 .....	2
17 .....	1
16 .....	0
15 .....	2
Total .....	96
Range .....	15-45 pupils
No replies .....	1

enrollments are given as 30, 35, and 40. The most frequent class averages appear in the forty group. It must be remembered that these figures represent groups of children with varying abilities, - not selected. It becomes quite a problem to handle such a large class, especially when it is necessary to find a type of work each child can do according to his abilities. The matter of caring for those with no special talents is very difficult. The smallest class enrolls only fifteen members. There was one teacher who did not indicate the size of her classes.

The same line of thought is evident in the next inquiry. Probably most instructors have experienced a difficulty in planning what to do with those who have no marked talent, and whose interest diminish to such a degree that they often become disciplinary problems. This type of pupil can seldom

TABLE XXI. Replies to Question No. 21. Have you ever undertaken an Art problem in which every member of the class took part?

Answers	Yes	Per cent	No	Per cent	No replies
	79	81.3	12	12.3	6

be trusted to work on a project without ruinous results. The figures shown in Table XXI reveal that eighty-one per cent of the teachers have tried including every child in a socialized

unit of work. Seventy-nine teachers have made an effort to include certain types of projects that require varied skills. Twelve per cent have not attempted such a plan. Six persons failed to reply to this question.

The members of the Art club in many schools are called upon to put the finishing touches on a piece of work that demands delicate workmanship. These pupils are generally dependable and capable of doing well anything asked of them. It is valuable to an Art instructor to have access to a club of this nature when developed technique is necessary. It was the purpose of question 22 to determine whether such a groups has been organized. The replies to this are tabulated in the table which follows.

TABLE XXII. Replies to Question No.22. Is there an Art club of talented members in the school?

Answers	Yes	Per cent	No	Per cent	No replies
	43	44.3	52	53.6	1

The above figures show that the greater number of teachers have not organized a club. Fifty-three per cent reported they do have and forty-four stated they do not have such an organization. One teacher wrote that her club has to meet after school hours as there is no available period during the day.

Some teachers resort to competitive try-outs before selecting the students who are to work on a certain problem. In this way it can be determined in what field the child has particular ability, so he may do his best. This plan is not selective but included a great number of pupils who have an equal chance to demonstrate their skills.

TABLE XXIII. Replies to Question No. 23. Are competitive try-outs held before selecting pupils to work on the integrated project?

Answers	Yes	Per cent	No	Per cent	No replies
	28	28.8	49	50.5	20

In the above table it may be seen, however, that most teachers do not favor try-outs but observe the children at work and then try to find the suitable place in the activity, where their efforts will accomplish the best results.

The Art club members are generally the ones finally selected to work on the unit. This may be seen in Table XXIV.

TABLE XXIV. Replies to Question No. 24. Are the members of the Art club always - generally - or never the ones chosen to participate in the activity?

Answers	Always	Generally	Never	No reply
	0	37	5	55



The figures recorded here show that in most cases the children who join the Art club are talented and interested in group activities, and are called upon to assist in important problems where the greatest care must be taken. This fact tends to show also the value of clubs where additional opportunities are at hand to develop the talents of the Junior High students. Five teachers reported the club members are never chosen.

They no doubt belong to the group who wrote that the organization in their building devoted its time to appreciation and picture study rather than graphic Art. Fifty-five persons failed to respond to the question.

Summary.-The heavy enrollments in the classes and the lack of extra-curricular activities prevent a greater number of integrated problems.

#### Provisions for Classes (Set 4)

The fourth group of inquiries is probably the most significant of any yet discussed. It concerns itself with the conditions under which Art is taught. Some teachers are provided with an ideal location where they may have the proper atmosphere to do splendid work. Others are handicapped in many ways. These points are brought out in this series.

The first of this set of questions asked if a special room was available for use in Art only. The replies which are tabulated in Table XXV, tend to show that the instructors are favored with a desirable situation when a room is set



aside for the use of Art students.

TABLE XXV. Replies to Question No. 25. Is a special room provided for Art classes?

Answers	Yes	Per cent	No	Per cent	No reply
	74	76.2	22	22.6	1

In the above table it may be noted that seventy-six per cent of those replying do have a special Art room. It is indeed fortunate that they have a place where the atmosphere may be inspirational at all times. Twenty-two teachers are not provided with any. One person did not respond.

The next question sought to find out if a room for this subject only would be an incentive to integrated activities.

TABLE XXVI. Replies to Question No. 26. If not, would a special room for Art be an incentive for an increased number of projects?

Answers	Yes	Per cent	No	Per cent	No replies
	17	17.5	1	1	4

It will be noted that only the ones who do not have a special Art room were supposed to reply to this question. From the figures in the above table, seventeen teachers would be willing to plan for numerous projects if they had a more desirable

place in which to work. One person said it would not have any effect upon what she attempts. Four instructors did not express an opinion. The affirmative answers tend to show a commendable attitude on the part of the teachers to be interested in integration if their environment were more conducive to artistic endeavors.

When classes in other subjects meet in the room used for Art, it is especially difficult to manage supplies and

TABLE XXVII. Replies to Question No. 27. Do classes in other subjects meet in the room in which you teach Art?

Answers	Yes	Per cent	No	Per cent	No replies
	40	40.2	54	55.6	3

properties if extensive problems are under construction. When students from other departments pass in and out, there is always danger in the safety of the partly completed work. In Table XXVII, fifty-four teachers reported that no other recitation is held in the Art room. If these figures are accurate, they should more nearly correspond to the replies recorded in Table XXV. There seems to be a wide discrepancy in the number of teachers who checked correctly. The forty persons who share their rooms with another department, are unfortunate for reasons already cited.

One of the principal arguments against the use of the same room by other instructors, unless it is unavoidable, is featured in question 28. It was the purpose of this inquiry

TABLE XXVIII. Replies to Question No. 28. Are you required to put away all Art supplies after each lesson?

Answers	Yes	Per cent	No	Per cent	No replies
	50	51.5	46	47.4	1

to find out whether or not the teacher is obliged to replace all the supplies needed for the unit and tidy the room after each lesson, or if she may leave the materials in readiness for another work period. Approximately half of those responding are compelled to put away all materials until the next class meets. Forty-seven per cent of the instructors are spared the inconvenience and waste of time in doing this. One person wrote that it is impossible to put away all the drawing supplies as each lesson is finished.

The proximity of these is another item which amounts to considerable importance. It is fortunate for all concerned if the room can be transformed into a studio with sufficient space devoted to the storing equipment so that very little time and energy is wasted before continuing the work on the activity. A well arranged place encourages both the pupils

and teachers to attempt larger group problems than might be carried out under adverse conditions. Table XXIX shows the

TABLE XXIX. Replies to Question No. 29. Are your Art supplies located conveniently near your Art room?

Answers	Yes	Per cent	No	Per cent	No replies
	86	86.6	7	7.2	4

returns from this question. Here it may be seen that eighty-six teachers have Art cupboards and supply shelves conveniently near at hand. There are seven who do not have space to store materials necessary to the lesson. Four persons did not answer this question.

Summary.—The lack of a special room for Art which entails undesirable features, impedes the furtherance of integrated projects.

#### Costs Involved (Set 5)

An important feature of integrated activities of any size is that of expense. For larger productions, it often

TABLE XXX. Replies to Question No. 30. Is there any fund to draw from to pay for necessary materials used in the project?

Answers	Yes	Per cent	No	Per cent	No replies
	36	37.1	55	54.5	6

becomes necessary to purchase additional materials beyond those which are supplied by the school system. The subject of costs of ambitious undertakings was the text of the next two questions. The responses as to whether or not a fund is available to defray expenses for such activities, may be seen in tabulated form in Table XXX. It is readily noted by the number of negative replies that costs is an important factor to consider if an integrated problem of any magnitude is contemplated. Fifty-five teachers reported that they have no treasury from which small accounts might be drawn. This fact tends to curb the launching of more complete productions. Thirty-six per cent of those who answered have money for needed supplies. Six persons failed to comment about this question.

It is an injustice to the average teacher if she is obliged to buy materials from her own modest income in order to finish the project. This was brought out in question 31. Various methods of obtaining small amounts of money were asked for in this inquiry. The tabulated results shown in Table XXXI indicate that in most cases the school board is responsible entirely or in part for the purchasing of needed supplies upon requisition by the Art supervisor or teacher. One person reported that the requests must be made a year in advance.

Another stated that the Art Club is allowed two dollars per year to purchase additional items needed for the success of

the activity. Given this source in the above table. If a collection

A student tax is the next method most frequently used to build up a fund. The fees range from ten cents to fifty cents each year. Tax is sent to the general fund while fifteen cents

is retained at the school to be spent as needed.

TABLE XXXI. The Source of Funds from which Supplies are Purchased for Integrated Problems

Source of Funds	Frequencies
Art Department Budget Approved by the Board and Superintendent...	41
Student Tax .....	25
a. 10¢ to 25¢ .....	3
b. 15¢ .....	1
c. 25¢ .....	8
d. 35¢ .....	2
e. 50¢ .....	1
f. amount not stated ..	10
Total .....	25
Instructor's Pocket .....	20
School Budget .....	19
Voluntary Contributions .....	7
Parent-Teachers' Club .....	4
School Paper .....	2
Sales:	
Calendar pads .....	1
School Paper .....	1
Entertainments .....	1
Total .....	9 sources
No replies .....	9

No school listed more than three different methods of securing money. Most of them reported two of the above named sources. The majority of the local schools are prohibited from charging admission for entertainments presented. This is noted by the



meager vote given this source in the above table. If a collection is taken, the Parent-Teachers' Club retains a certain per cent. One instructor explained that twenty cents out of the thirty-five cent tax is sent to the general fund while fifteen cents is retained at the school to be spent as needed.

A budget whose funds are pooled from sources not definitely indicated in the questionnaire, are maintained in nineteen schools.

Twenty teachers admitted that they themselves have to furnish all the extras out of their own accounts. It was interesting to note that practically every one of the local replies listed this method of raising money as the only alternative from doing without.

A positive supply of funds as some appear to be in the table, is advantageous to those whose Art problems necessitate extra purchases not provided by the school city. Among these might be classed the Parent-teachers' Club, the school newspaper and student tax.

Summary.-There is not an adequate provision made for the purchasing of necessary supplies needed for problems planned for auditorium performances..

#### Teacher Co-operation (Set 6)

Another group of questions was concerned with the attitudes toward integration. By means of the tabulations in Table XXXII,

TABLE XXXII. Replies to Question No. 32. Do you enjoy working out a problem with another teacher?

Answers	Yes	Per cent	No	Per cent	No replies
	81	83.5	2	2	13 9

it was learned that the majority of the teachers enjoy working out a project with another instructor. Eighty-one responded in the affirmative. Two teachers admitted they did not enjoy co-operative undertakings for reasons not disclosed. Two persons wrote that they had never tried integrating Art and English or any subject. Another reported she favors this method of working together if the English teacher gives her advance notice so that careful work can be done by the students. A sixth remarked that if both instructors understand the objectives and provided that the fundamentals of Art are not sacrificed, then it becomes a pleasure to cooperate with the English department. Nine instructors failed to express themselves.

Unless the same person teaches both Art and English, it is unfortunate if one or the other is indifferent about the values resulting from integrating these two subjects. The best results are obtained when both departments enter wholeheartedly into the combined undertaking. It was the purpose of the next question to determine whether or not the English instructor sanctions integrated problems. In Table XXXIII,

TABLE XXXIII. Replies to Question No. 33. Is the English teacher in favor of co-operative undertakings?

Answers	Yes	Per cent	No	Per cent	No replies
	74	76.2	6	6.1	13

the results of this inquiry are tabulated. The greater per cent replied in the affirmative. Two teachers reported that the English instructors in their system were not in sympathy with modern procedures. One person said she did not know the feelings of the English teacher in her building. Another one wrote that some of the instructors in her city are and some are not in favor of integration. Altogether, six reported that they are associated with persons not in accord with this method. There were thirteen who did not reply.

It is an ideal situation when the various departments within a school cooperate to bring to a successful close, projects planned together, such as performances for an adult audience. In problems like these, the Sewing and Woodworking departments are helpful. An enterprise in which others assist was inquired about in question 34 shown in the following table. It is indicated that the greater number of teachers are aided by the other departments. Sixty-three per cent of those who replied are helped by the Vocational and Home Economics teachers. Twenty per cent are not. Fifteen instructors did

TABLE XXXIV. Replies to Question No. 34. Do other departments, such as the Sewing and Woodworking departments, assist in these integrated activities?

Answers	Yes	Per cent	No	Per cent	No replies
	62	63.9	20	20.6	15

not reply. Two persons answered that sometimes the shop boys help construct scenery and the sewing girls fashion costumes and accessories in their regular class periods as a separate problem. There are several values which result from activities such as these. In the first place, division of labor relieves the burden of the whole responsibility, and saves time and energy in as much as the regular class time from the four departments is devoted to one production. Then, too, the students are made to feel a unity of class work and the functioning of special subjects in real life.

Summary.- A more unified program in the Junior High School is effected when the various other departments plan their work on integrated lines also.

#### Problems Selected and their Resulting Values (Set 7)

In question 35, the teachers were asked to check from a list provided, the types of activities they had worked out with the English department. Table XXXV lists them in rank order as voted upon in the questionnaire. It is important to remember that many activities may be grouped under each type.

TABLE XXXV. The Types of Problems Undertaken by Art and English Teachers Based on Replies to Questionnaire.

Type of Activity	Frequencies
Illustrated Booklets .....	51
Illustrated Stories .....	49
Illustrated Poems .....	43
Special Day Programs .....	41
Plays .....	39
Newspapers .....	32
Pageants .....	23
Puppet Shows .....	22

For instance, plays might include such problems as: stage scenery, costume designing, color schemes and lighting effects. The types listed in Table XXXV merely suggest the fields in which the teacher may work.

It can be seen from a study of this table that Art is being used to promote a variety of English problems associated with life in the Junior High School. These units tend to show a consistent popularity, as each one received a sizeable share of votes. The making of booklets with an attractive cover design, well lettered titles and illustrated contents, appear to be the most widely used activity. Graphic representation of scenes in stories or the picturing of favorite characters, is the second most popular form. The one receiving the fewest scores was puppet shows. This project is very difficult to attempt which is no doubt the reason for its holding



last choice. Sixteen teachers did not underline the activities as they were requested.

Question 36 asked the instructors to list any activity not given in the above table. They are as follows: graduation programs, posters, tableaux, clay modeling of scenes in stories read, lettering famous quotations and mottoes, literature map drawing and circus programs. Twenty-nine teachers did not add any new ones.

It was asked in question 37, to explain the type of problem which proved to be the most successful and give reasons for its being so. A large number of the contributions too brief or contained no elaborations at all and consequently they are of little value. The usable replies are ranked in order in Table XXXVI.

TABLE XXXVI. The Rank Order of Problems most Successfully Worked Out and Reasons for their Success.

Votes	Type of Activity	Reasons for Success (selected)
11	Plays	"Class project and not a selected group." "Pupils interested in the finished scenes." "Results reach more people".
8	Notebooks or booklets	"When all of a group can participate, the activity seems most beneficial." "They definitely supply the needs of the English department." "Because of their definite purpose."



Table XXXVI - Continued

Votes	Type of Activity	Reasons for Success (selected)
7	Illustrated stories	"Includes all children." "Demands the most Art skills." "Easier to handle with forty pupils." "Closer to real life."
5	Posters	"Because there is more of a competitive feeling about them." "These can be finished in the allotted Art time." "Everyone can make one."
5	Illustrated Poems	"Individual expression." "Imagination."
4	Special Day Programs	"More pupils are interested." "Variety of materials." "Interest in what is being celebrated."
4	Newspapers,-magazines	"More pupils get to actively participate." "Cuts and illustrations within child's comprehension." "Interests whole school."
3	Puppet shows	"The greatest number of abilities are involved." "Fun in producing the show."

From a study of the reasons contributed by the teachers in

Table XXXVI, the general trend is toward choosing the activities in which the majority of the class can participate. In this manner the children's interest is aroused and prolonged which is a valuable outcome in any lesson.

The presenting of plays is given first choice among the integrated problems. They require an assortment of talents, and create opportunities for more students to work in varied fields. The production of plays includes the study of more principals of Art than any other project and provide excellent situations for co-operative undertakings. One teacher, however, experiences decided difficulties in connection with play production. She frankly stated that because of the Art work, she is held responsible for the careful storing away and wrapping of the many properties used in the play. The space available in the building is not adequate to care for them and as a result she is blamed for any damage done, due to crowded conditions. However, with a different situation, she wrote that she could see valuable training in this type of work. It is also noted in the remarks that the pupils derive much enjoyment not only for themselves upon viewing the completed project but because of the pleasure a play gives to parents and friends. Judging from the opinions expressed in the questionnaires, the children seem conscious of the importance of art because of the beauty it lends to the productions.

The making of notebook covers or booklets for the English

class was voted the second most popular problem. One instructor expressed herself as favoring this style of work because each individual has something to show for his efforts and it adds little bulk to his already numerous supplies. The usefulness of notebooks appears to be stressed in the majority of answers.

The thirty-eighth question can not be illustrated in table form as it requested a brief description of the most successful activity. Therefore, the outstanding contributions will be quoted as given in the questionnaires. Teachers in this field of work will no doubt be interested in reading the personal expressions from those actually engaged in integrated programs. The descriptions which follow were selected because of their general interest.

A shadow play in color from Alice in Wonderland. The play was written and dramatized in the English classes. The Art class made and manipulated the puppets.--Addison Junior High School. Cleveland, Ohio.

The English classes wrote verses about safety. The Art class illustrated them with linoleum block-prints and made them into books.--Westport Junior High School. Kansas City, Missouri.

A contest for the best posters for the special Music Week program. Prizes were offered. Only original ideas were accepted. The English classes worked out the slogans and poems to illustrate.--Leslie Junior High School. Salem, Oregon.

The Toy Shop was held in a special room in the school. Old toys were re-decorated by the children to be sent to the poor before Christmas. The children from many classes participated and showed keen interest. The project yielded about three hundred toys. There was no cost to the school as the paint was supplied by the different pupils. The toys were delivered to the various institutions and homes. Letters of cheer were written to the one who received them and notes of thanks to the parents who donated the toys.--Brandt Junior High Sch. Hoboken, New Jersey

Our Junior High School publishes a newspaper each month, averaging twelve mimeographed sheets per issue. One hundred ninety-two copies, well illustrated, are issued. Twice a year it has a colored cover with a block-print design.-- Norfolk Junior High School. Norfolk, Nebraska.

For National Book Week, the seventh grade English and Art classes made a "book house". In Art, the children painted title pages of books they had read instead of writing a book report. Each painting showed an incident in the book. These were used as windows, shingles, doors, and bricks in the chimney of a house the boys made in shop.--Irving Junior High School. Quincy, Illinois.

An illustrated map. Each student illustrated his favorite story. With the United States as a background, the pictures were pinned on where the story setting is laid.--F.B. Gault intermediate School. Tacoma, Washington.

In connection with the study of myths, an original play was written. Costumes and scenery were worked out by the English and Art teachers who used the same group of children. It was a very artistic production.--Burbank Junior High School. Berkeley, California.

Wild Flower Day Program. The children wrote wild flower poems, legends etc.. These were illustrated in Art. Baskets and vases of wild flowers were arranged on the stage the final day of the week. A committee of pupils and teachers acted as judges.-- Reagan Junior High School. Wichita Falls, Texas.

A devotional scrapbook. Each child was responsible for one passage of scripture, a poem and an illustration or abstract design to finish the page. --Washington-Lee Junior High School, Clarendon, Virginia.

Books were given as prizes for the three best Book Week posters. An assembly was held during which the pupils who wished came dressed as their favorite character. Awards were made for the best characterization.--no name.

From a reading of the foregoing descriptions, it may be seen that in a very definite way Art has been used to enrich the English activity. On the other hand, the English work

has provided a situation in which to use Art skills. By integrating subject-matter, a desirable achievement has been attained. Some of the teachers were reluctant to answer this question with much detail, and others failed to write a few words regarding their class activities. For these reasons not all of the states are represented. Thirty-one did not contribute toward this inquiry.

In question 39, an attempt was made to ascertain whether or not the children profited by integrated problems such as were reviewed. In Table XXXVII may be seen the tabulated replies received.

TABLE XXXVII. Replies to Question No. 39. Is there a feeling that your pupils benefitted by these integrated Art and English problems?

Answers	Yes	Per cent	No	Per cent	No replies
	57	58.7	1	1	20

Most of the teachers agreed that their pupils benefitted through a procedure of this sort. Twenty persons did not reply. No reasons were cited for the negative answer. The remaining five questions appear on the last page and it is possible that some persons did not notice them as a great number of the questionnaires had no answers for these last few.

What values are experienced by students in a modernized



program of studies was the purpose of question 40. The answers are tabulated in Table XXXVIII in rank order of desirable values based on the returns from the questionnaire.

According to the replies, the practical features are the ones most generally recognized by the instructors. To apply the principles learned in Art to things around the students in everyday life, is a valuable outcome. One teacher

TABLE XXXVIII. The Rank Order of Values Gained by the Pupils in an Integrated Art and English Program.

Values Derived	Frequencies
Making Art practical .....	18
Creates interest and enthusiasm .....	16
Relates subject-matter .....	13
Co-operation in group work .....	9
Clearer understanding and information .....	6
Incentive for better Art work .....	5
Develops originality .....	4
Trains in self-reliance .....	3
Opportunity for initiative..	3
Appreciation .....	3
Lasting Impressions .....	3
Teaches responsibility .....	2
Respect for Art Department..	2
Enriches both subjects .....	2
Self esteem .....	2
Intensifies observation .....	1
Develops pride .....	1
Educates public to the need for Art .....	1
Total .....	96



expressed it as follows: "They learn that Art is not something set apart, but is a part of everything." - Leslie Junior High School, Salem, Washington.

It may be seen in Table XXXIII that eighteen voted for the "practical" application values. The second most frequently checked is the one dealing with interests and enthusiasm. Integrated problems motivate greater effort among those not especially gifted. The pupils who are talented are inspired to attempt finer things, thus developing initiative and confidence.

The third most often felt value lies in the student's realization of the inter-relation of the materials of subjects. The child begins to see that Art does not exist for Art alone nor does English stop at the door of that department. The merging of subjects also tends to unify the learning processes.

Perhaps a greater value than any other mentioned thus far comes from the joy of group activities. The citizenship training received in co-operative projects probably has more lasting influence. The children are given timely instruction in group behavior where personal rights have to be shared with others. They therefore, develop self-reliance and self-control.

While careful thought was given to this question by those who answered, there were thirty teachers who contributed nothing toward this inquiry.

It was asked in Question 41 whether or not the amount of time and energy devoted to integrated problems are compensated by enough valuable training both in intellect and morals to continue this method of work. The majority, expressed by

TABLE XXXIX Replies to Question No. 41. Do you feel that these resulting values compensate for the time and labor devoted to same?

Answers	Yes	Per cent	No	Per cent	No replies
	69	71.1	3	3	25

seventy-one per cent of the replies, feel that the time is profitably spent and the results warrant the continuation of these methods. Three replied in the negative. One teacher felt that Art integrates with other subjects better than with English. Twenty-five teachers did not answer.

Question 42 was concerned with whether or not the pupils display a greater appreciation for Art when this subject is integrated with English. Sixty-four per cent of the persons

TABLE XL Replies to Question No. 42. Do your pupils show a keener appreciation for Art when integrated with English activities?

Answers	Yes	Per cent	No	Per cent	No replies
	63	64.9	10	10.3	24

replying notice that the children do show more appreciation for and delight in Art when taught in connection with another subject. One answer was marked "doubtful". Another instructor expressed a divided opinion. However the larger portion of the teachers have discovered that the pupils take more pride and joy in their achievement because they can see how well their artistic efforts have enhanced the appearance of the English project.

It was hoped through the last one of the questions it might be determined whether or not the classes remember the principles of Art for a longer period of time when taught during the preparation of an integrated activity. The replies to the final inquiry are shown in Table XLI.

TABLE XLI. Replies to Question No. 43. Are the principles of Art remembered better by students when taught in connection with a purposeful activity?

Answers	Yes	Per cent	No	Per cent	No replies
	71	73.1	5	5.1	21

It is indicated in Table XLI that seventy-three per cent of the teachers feel that their pupils do retain ideas longer, while five per cent answered in the negative. One person suggested that because many children are visual-minded they are therefore greatly helped by seeing the actual application

of the principles developed in class discussions. The project they worked upon is recalled when attention is focused on the theoretical features of Art and this association of ideas aids in fixing the points in mind.

At the end of the questionnaire, space was provided for any remarks the Art teachers might wish to make. Many important opinions and feelings toward integration were expressed in these few sentences. Some were selected, quoted and underscored in important places for the convenience of the reader. The significant remarks are as follows:

It seems to be the lack of time for conferences with other instructors which is the reason for our not carrying out many problems together as we might. --Gault Intermediate School, Tacoma, Washington.

We have no course of study, no Art director, and no Art meetings. I teach what I think is important, and the only other Art teacher in the county does the same.-- no name.

I generally have my Art pupils write the play. The English department would probably do it but I never have asked to have it done. -- no name.

This school system has only one Art teacher whose work includes, -- supervision of the Elementary grades, and the teaching of Art in both Junior and Senior High Schools. Norfolk Junior High School, Norfolk, Nebraska.

I have never worked out a problem with any other group except the ninth grade which is elective and recites four times a week. -- No name.

The requests we usually get from the English teachers come, perhaps, a week before they wish the completed unit to be displayed in their rooms, and time and numbers of pupils present an insurmountable obstacle here. The children do gain from such a plan, however.--Kirby-Smith Junior High School. Jacksonville, Florida.

Our Junior High enrollment is about seven hundred. At present, I am the only Art teacher in the building. We have no Art supervisor at present.-- Meeker Junior High School. Greeley, Colorado.

Our pupils apply the principles learned in Art to Art projects that are completed in the Art department and we are not mixed up with other subjects as English, etc.. Logan Junior High School. Logan, Utah.

Our Art course allows the child to choose his problem, his idea, and his medium to work in. His may be a real or imaginary experiences. Most of the students find their Art a very vital and enjoyable experience.--Benton Junior High School. Grand Rapids, Michigan.

Art is in a very early stage of development here. Junior High School of North Platte, Nebraska.

A recent check-up showed that the four English teachers had widely different requirements. An attempt by one Art teacher to meet these requirements would mean a constant disrupting of the department with little or no advantage.--no name.

It seems to me that today we plunge the children into doing many things that they are not prepared to do and expect to get marvelous results from them.-- Lowell School, Indianapolis, Indiana.

A project inspires a pupil to greater effort than any mere lesson. He will work hours to perfect a part of an Art problem while thirty minutes would weary him if the same thing had only individual value.--#3,44,80. Indianapolis, Indiana.

Some teachers have given a reasonable excuse for having not attempted more integrated activities. Some of these noted in the fore-going statements are: inadequate number of Art instructors, lack of time in which to discuss the term plans in both subjects, and lack of provisions for such problems in the English courses. A few other persons express a sympathetic attitude toward this type of work, - some of which



amounts to enthusiasm, but for unknown reasons, they have not as yet put it into practice. A lack of co-operation on the part of certain teachers seems to hinder some Art instructors.

Summary.- There is a variety of activities carried out in the Art and English classes which show an inestimatable number of valuable educational features which tend to strengthen the theory that integrated projects are very worthwhile.

#### Summary of Chapter

From a study of the results of the questionnaire, certain trends are clearly evident. They are as follows:

1. Almost half of those reporting do not have definite courses in Art.
2. The manuals which are in use at present allow the teacher freedom in the selection of activities.
3. The Art directors do not encourage integrating Art and English in the outlines or assist with suggestions in meetings. These facts are shown in about one half of the replies.
4. The courses in one half of the cases do not mention the newer methods of presentation of this subject.
5. The majority of the teachers are in favor of integrating Art and English.
6. There is a wide range of time schedules in this subject which allows certain persons advantage in the number of periods weekly.
7. There is a heavy enrollment in one half of the cases responding. The most frequent size of the Art class is forty students.
8. Forty per cent of the Art rooms are used by other classes which necessitates the putting away of all supplies after each lesson.
9. The more practical problems are the most often selected.
10. Activities in which all or at least the majority of the class can work are invariably planned for.
11. The integrated problems result in desirable attitudes and citizenship training, and they cause more lasting impressions.



TABLE XLIII. Replies to Question No. 1: Do you follow a definite English Outline?

CHAPTER V					
Answers	Yes	Per cent	No	Per cent	No replies
RESULTS OF THE ENGLISH QUESTIONNAIRE					2

#### Scope

required to follow any prescribed course. Two persons failed to check the question.

A similar line of questioning was pursued in connection with the questionnaire in English so that opinions about the same topics might be expressed. It was the intention to secure the trends of feeling toward integration from the point of view of the English instructor. As was mentioned in Chapter IV, ninety-six questionnaires out of the one hundred sixteen replies are used as sources of information for this chapter. The principals of those buildings in which there was no Art department, returned the letter with a note of explanation. This caused the cancellation of eighteen possible English returns. A few persons, however, filled out the English questionnaire in the light of their own experiences.

#### Nature of the Outlines

The first question concerned the outlines that are used. In Table XLII, it is shown that ninety-three per cent of those who answered use a definite syllabus. Four teachers are not

TABLE XLII. Replies to Question No. 1. Do you follow a definite English Outline?

Answers	Yes	Per cent	No	Per cent	No replies
	90	93.7	4	4.1	2

required to follow any prescribed course. Two persons failed to check the question.

The second inquiry wished to find out whether or not the outline mentioned opportunities in which Art principles could be used. It will be noted in Table XLIII that thirty-seven

TABLE XLIII. Replies to Question No. 2. Does the outline suggest units in which Art can be used effectively?

Answers	Yes	Per cent	No	Per cent	No replies
	55	57.2	36	37.5	5

per cent of the answers indicate that no provisions are made to assist the classroom instructor in graphic illustrations. One person reported that the activities are left entirely to herself. Five did not respond to this question. In comparing these responses with those in Table V of the Art questionnaire, it will be noted that in general, the English courses are more modern in content than those for Art.

The units of work suggested in the manuals in which Art

could become effectual, are listed in rank order in Table XLIV which follows. According to the tabulations, the making

TABLE XLIV. The Types of Activities Listed In English Manuals in which Art may be Effectively Used.

Examples of Units	Frequencies
Booklets or Portfolios ....	25
Posters .....	24
Illustrated Stories .....	24
Stage Sets for Plays .....	10
Newspapers .....	7
Illustrated poems .....	6
Picture Study .....	5
Costuming .....	4
Drawing or Painting Book Characters .....	4
Map Drawing .....	4
Cartooning .....	3
Soap Carving .....	1
Printing Poetry, etc.....	1
No replies .....	22
Total .....	13

of notebooks with attractive covers, neatly lettered, is the most useful of the Art units to the English classes as it is mentioned in the outlines the greatest number of times. Posters to advertise special English celebrations as Book Week, Better Speech Week, and others, ranks second place with illustrations for stories read in class or for book reviews.

A comparison of the foregoing chart with Table XXXVI in Chapter IV, reveals some discrepancies which are interest-

ing. The Art teachers voted the most number of times for plays, second place - booklets, and third place - illustrated stories. The English courses suggest making notebooks the most often, with posters and illustrated stories each receiving twenty-four votes, for second place. The staging of plays is mentioned ten times in the English manuals as fourth choice yet it ranks first as the most successfully demonstrated Art activity. These figures and comparisons tend to show that the most dependable Art problems are not the most prevalent in the English outlines. The teachers' actual experiences should be the guiding factor in determining what materials to include when revisions are made.

#### Teacher Attitudes

In question 4, the reactions relative to integration are ascertained through the replies. The significant responses are herewith quoted.

"Integration brings out the latent abilities and gives opportunities for more talented pupils." --Binghamton, New York.

"It is both a valuable and desirable relationship."--Grand Rapids, Michigan.

"I like the idea of using visual and manual avenues for aesthetic and psychological reasons."--Cincinnati, Ohio.

"There should be integrated activities whenever possible." -- Tucson, Arizona.

"It is a fine thing. The students have something they can see, feel, and make. They have an opportunity to use their creative and imaginative powers." -- Greensboro, North Carolina

"Very closely allied. Art is a practical application of the beautiful in English." -- Baltimore, Maryland.

"The integration of English and Art tends to give a firm cultural foundation." -- Medford, Massachusetts.

"It is a fine thing, for Art is a motor expression of what is in the mind. It helps the child to be definite."-- Sioux City, Iowa.

"Am in favor of it. It is one more avenue of approach and a splendid way of fostering originality in expression of ideas and a means to joy and success for many who are not literally -minded."--Chisholm, Minnesota.

"What he produces, the child remembers better." -- Austin, Texas.

"Ideal set-up, - practical, worthwhile and necessary."-- Albert Lea, Minnesota.

"Excellent means of cultivating self-expression while allowing for individual differences." -- Albuquerque, New Mexico.

"By its (Art) use, I have often gained the interest of pupils who had been completely indifferent." -- Topeka, Kansas.

The above remarks are self-explanatory. They illustrate the trends of attitudes toward this method of enriching the English materials.

One teacher who did not sign her name, said that she had never heard of integrating English and Art before. An instructor in Wichita, Kansas, reported that the English outline is full enough without any Art. These replies show a lack of knowledge and interest in current educational procedures.

Question 5 closely follows the line of thought expressed



in the above reactions. The answers are presented in the table which follows. Here it is seen that with the exception of a few votes, the majority of teachers find it advantageous to have English and Art problems integrated.

TABLE XLV. Replies to Question No. 5. Do you find it advantageous to have English activities integrated with Art?

Answers	Yes	Per cent	No	Per cent	No replies
	80	83.3	3	31.2	11

Eighty instructors feel that the children profit by lessons planned the modern way while three voted in the negative. No explanation was given for their answers. Eleven did not reply. Two persons wrote that they are undecided as to what advantages this type of work has over older methods.

#### Class Versus Club Activities

In the sixth question, the time element was again inquired about. About an equal number of teachers expressed

TABLE XLVI. Replies to Question No. 6. Is a sufficient amount of school time allotted to complete the English projects?

Answers	Yes	Per cent	No	Per cent	No replies
	46	47.9	43	44.7	7



divided opinions, as is presented by the figures in Table XLVI. Forty-seven per cent of those replying are able to finish the problems in school hours. Forty-three persons are obliged to use after school time. Seven teachers did not express an opinion.

There are more English activities developed in extra-curricular time than were found in Table XVI of Chapter IV which was prepared from the replies to the same inquiry in Art. It is shown in Table XLVII that thirty-six instructors

TABLE XLVII. Replies to Question No. 7. Are the activities a part of the regular lessons or are they extra-curricular?

Answers	Regular	Extra-curricular	No replies
	51	36	9

devote their club time to integrated problems and fifty-one persons use regular class periods for the same. Of the above numbers, eighteen teachers wrote that they make use of both classes. Another explained that the activity is started in the regular session and completed in after school hours.

The kind of club sponsored by the English instructors which bears directly on the English work was requested in Question 8. The replies to this are tabulated in rank order in Table XLVIII which follows. Here it is seen that dramatics

is first choice among the elective or extra-curricular subjects. Newspaper writing holds second place.

Kind of club	Frequencies
Dramatic .....	23
Newspaper or school magazine .....	16
Book .....	5
Story-tellers .....	4
Library .....	3
Poetry .....	3
English .....	2
Camera .....	1
Motion picture .....	1
Marionette .....	1
Radio .....	1
Better Speech .....	1
Assembly .....	1
Expression .....	1
None .....	27

In the table above, it may be seen that twenty-three instructors sponsor Dramatic clubs, sixteen direct the Newspaper, and five have Book clubs which are the three clubs most voted for. The variety of English activities is important to note in this table. They suggest a vast number of ways that Art might be used to advantage. The twenty-seven schools which indicated that they sponsor no clubs of any type are seriously neglecting one of the major policies of the modern Junior High School. As has been stated before, this period in the child's life is a most important one in which to encourage

group activities where the pupil may explore the interests and abilities that will guide him in making wise choice of subjects in the Senior High School.

Questions 9 and 10 are concerned with the size of the classes. The responses to this inquiry are given in the table which follows. It may be seen here that about three

TABLE XLIX. Replies to Question No. 9. Are your classes too large to plan for many integrated activities?

Answers	Yes	Per cent	No	Per cent	No replies
	65	67.7	23	23.9	8

times as many teachers have increased enrollments as those who stated that the size of the class made no difference in the number of projects attempted during the year. Sixty-five persons voted in the affirmative and twenty-three expressed a negative opinion. Eight teachers did not answer this question.

The following table was prepared from the figures given in the returned questionnaires in reply to question 10. It will be noted that the classes are similar to those in the Art department where the enrollment is generally thirty-five or forty. Some of those responding wrote that they are able to divide the classes into smaller groups when special problems are being worked out.

TABLE L. The Class Enrollments in English Based on the Replies to the Questionnaire.

Size of Class	Frequencies
45-49 .....	5
40-44 .....	14
35-39 .....	51
30-34 .....	18
25-29 .....	5
20-24 .....	2

Total ..... 95  
 Range ..... 20-49  
 No replies ..... 1

The classes range from twenty to forty-nine students which is a heavier enrollment than those given in Table XX dealing with the size of the Art classes. The teachers report that between thirty-five and thirty-nine are the numbers most often taught in English periods. One person did not reply.

#### Time Element

There is less variance in the number of weekly English

TABLE LI. Replies to Question No. 11. How many periods per week does each class meet?

Number of Periods Weekly	Frequencies
6 .....	3
5 .....	86
4 .....	5
3 .....	2

Range ..... 3--5  
 Total .....

96

sessions than was noted in the Art programs. The state requirements are more uniform in this subject than for Art as is seen in Table LI. Very few schools have more or less than five English classes per week. These pupils have a decided advantage over those in Art because of the added time allotment. Yet the scores in Question 12 indicate that the lack of time is a hindrance to the number of English activities planned for the term. In Table LII may be seen the tabulations for this inquiry. Here it is noted that eighty-

TABLE LII. Replies to Question No. 12. Does the time element limit the number of integrated problems?

Answers	Yes	Per cent	No	Per cent	No replies
	78	81.2	14	14.5	4

one per cent of the teachers voted that the lack of time is a serious problem to consider when planning the term units. Fourteen instructors are able to complete a reasonable amount of integrated material without being pressed for time.

#### Problems Selected and Resulting Values

In the next question, a brief account of the most successfully carried out problem from the English viewpoint was requested. Those who are interested in gaining ideas from different localities, will probably find some inspirational



material from the quoted paragraphs which follow. These were selected from the returned questionnaires on the basis of variety and originality.

In the study of "Julius Caesar" by Shakespeare, various scenes were illustrated by members of the classes and were arranged as a mural. Pupils made first a study of Roman customs, dress and architecture, then portrayed these ideas in terms of the characters and scenes in the play. The work was done in English, Latin, and Art classes. Similar plays for "Ivanhoe" by Scott have proved successful. -- No name.

The 8B English class made an illustrated book on "Evangeline". Topics in the poem were represented on different pages; The students studied the outlining of the poem and selected material to fit the topics. Some of the students made borders for the pages of the book; some cut and pasted, and the boys printed the covers. --Allan Junior High School, Austin, Texas.

In the study of "Ivanhoe", pupils did clay modelling, soap carving, pen and ink sketching, water coloring, etc. to delineate the characters, castles, weapons, scenes etc. For book reviews, they made posters to illustrate the story.-- Westport Junior High School. Kansas City, Missouri.

A project on our study of "The Lady of the Lake". We studied highland plaids and costumes, made illustrations for the poem, dressed dolls, constructed stage sets of the various scenes, as well as designed booklets.--Wilson Junior High School. Tampa, Florida.

A set of slides portraying the story of "The Ancient Mariner" was extremely successful. The pupils originated their own pictures from the text and traced the pictures on frosted glass. They were then colored. A plate was made suitable for the beginning and one for the end. Certain verses were typed and placed between glass to add to the continuity of the pictures as a whole.--Lincoln Junior High School. Medford, Massachusetts.

Problem: The building of the Parthenon out of wood.

Course: Mythology.

Origin of problem: Individual motivation to reach two problem boys and interest them in subject-matter.

Procedure: Materials were purchased through the English



department funds. Plans were made possible through the co-operation of the shop instructor who directed the building of the project.

Time required for construction: 13 weeks.

Results: The boys became vitally interested in the course and did creditable work. Their attitude improved greatly. The building served as a project in English for a period of three years before the decoration, which was done by other classes in English, was completed. A great deal of research was done by many pupils to find details regarding the decoration. The building now stands upon a table where it is an artistic addition to the classroom. It is decorated both inside and out.-- No name.

A student who seemed to lack the ability to do the written work and enter into the discussions required in our study of "The Lady of the Lake", asked if he might give parts of the poem as a play with marionettes. Permission was gladly given. He set to work and constructed his stage, painted his scenery, arranged lighting effects, carved and dressed his little characters in excellent taste and gave his scenes in a way that showed that he had a fine understanding of the entire poem. Out of this small beginning grew our marionette club. We now have a large stage; we use 22" characters, and we give an assembly program each semester for our 1,100 youngsters. -- East Junior High School. Sioux City, Iowa.

In the ninth grade during the study of the Poetry Unit, each child was given the opportunity to prepare an illustrated booklet of favorite poems, or to write and illustrate original verse. From the English standpoint, it was possible for each child to do what he could - if literary, to show his ability in original poetry; if an extensive reader, to choose unusual poems. From the Art angle, there was the appeal to the visual sense of neatness, conciseness, originality, beauty and the co-ordination of thought and hand in the selecting and producing of fitting decorations.--Junior High School, Chisholm, Minnesota.

From literature: The Indian. A large poster of an Indian rowing in a birchbark canoe, with appropriate lines beneath, pen sketches of an Indian village, an Indian dance, A map of New York state in which were blocked in early tribes, another showing Indian reservations were completed. The above illustrations and booklets together with a real wampum belt a Cherokee War headdress, a teepee constructed by two boys, and a battle axe were displayed in one of our trophy cases. --West Junior High School. Binghamton, New York.

The making of an illustrated book cover, original in design, to act as a selling agent for outside reports, has proved quite successful.--Junior High School. Stamford, Connecticut.

Living pictures arranged and posed by Art classes, were explained by the English students. Literature was correlated by reading of poems illustrative of the subject.--Auburn Junior High School, Auburn, Indiana

Publishing a year-book has been the most successful project. The cartoons, illustrations and cover were a part of the Art work while the original poems, stories and articles were written during the English periods.--Brookings Junior High School, Brookings, South Dakota.

Since we do not correlate Art and English as far as departments are concerned, I am answering this from the project that I, myself, used with Art successfully in the novel "Ivanhoe."

1. Pennons, banners, insignias helped to classify the contestants.
2. Large shields identified the combatants.
3. Posters advertised the chivalry stories and encouraged reading.
4. Construction of castles and interior rooms lent interest and appreciation for life of that day.
5. Maps fixed the locations.
6. Flags fixed the essential Crusade background.
7. Foreign coin displays showed the material gains and values, etc.--Albert Lea Junior High School, Albert Lea, Minnesota.

The class edited a newspaper that might have appeared at the time the story "Ivanhoe" depicted. Illustrations were used throughout and lettering was done by hand on parchment.--#57, Indianapolis, Indiana.

We organized a part of the term's work around the magazine idea. The contract called for two narrative compositions, two expository type, two travel letters, a handicraft department, a joke column, an original poem and two editorials. The Art teacher had the class make the magazine covers, and appropriate illustrations. Because of the splendid cooperation by her, the enthusiasm of the class and the results were gratifying.--#41, Indianapolis, Indiana.

A playlet written for the mothers in appreciation of a collection of new books for the library. The stage was

arranged with a huge book, the covers of which were made of cardboard. From behind this came the characters to enact the story. -- No name. Indianapolis, Indiana.

A frieze of five scenes of "The Rhinegold". All children made what they chose; - castles, dwarfs, nymphs, caves, rivers etc.. The scenes were decided upon, committees appointed, designs chosen, work enlarged for final pictures. Each child used what he had made as illustration for his written radio broadcast, telling the story of the opera, describing the work of the children and pointing out the motifs of the music. --#36, Indianapolis, Indiana

Our play, "The Knights of the Silver Shield" correlated with the literature unit on Early British Life. The Art classes designed scenery and costumes while the Music classes studied songs typical of the period. Many pupils who were not gifted in English enjoyed the stage construction and details of properties and costumes necessary. One section of children was responsible for designs of shields and banners while another fashioned swords in the shop and designed and painted them in Art. The English classes wrote invitations as a problem in composition. --#38, Indianapolis, Indiana.

The English teachers were asked in the next question whether or not they felt their pupils had benefitted by such activities. The answers are scored in Table LIII which follows.

TABLE LIII. Replies to Question No. 14. Do you feel that your pupils benefitted by these integrated Art and English projects?

Answers	Yes	Per cent	No	Per cent	No replies
	76	79.1	3	3.1	17

In the above table it is noted that three instructors maintain that the children profit little from such undertakings. They assigned no reasons for their attitude. Seventy-nine per

cent of those responding regard these problems as of educational worth. In the same inquiry made in the Art questionnaire it was found that only one person saw no value in integrating these two subjects. Seventeen teachers did not reply to this question.

The chief values gained from methods such as have been described, are ranked in order in Table LIV. From a study of

TABLE LIV. The Principal Values Derived from Projects Integrated with Art.

Values	Frequencies
Motivation and Interest...	24
Impressions Crystalized...	14
Appreciation of Beauty of Word Pictures .....	12
More Thoughtful Reading...	11
Co-ordination of Depart- ments .....	9
Pride and Joy in Accom- plishments .....	9
Differentiation of Work...	8
Social Values .....	3
Initiative .....	2
Retention of Material ....	2
Total values .....	10

this table some important educational features are emphasized. The most worthwhile outcome of integrated activities from the English point of view seems to be the arousing of enthusiasm through a motivated interest for Art expression.



Several teachers claim that they have had pupils in their classes who were not gifted in the field of literature but who did find pleasure in being permitted to express their impressions through the mediums of Art. Another instructor finds that her students are reading a greater variety of books inspired by the thought of graphically reproducing especially enjoyed passages.

The second value as noted in the replies, indicates that by means of their knowledge of Art, the children are able to represent their ideas and impressions through illustrations, thus making the elements of the story more real.

The development of an appreciation for literature by a conscious consideration of the beauty of word pictures is the third highest scored value noted in the replies. Some of the other contributions listed are noteworthy though they do not rank among the first values.

It is interesting to compare the data in Table LVI just described, with that in the Art questionnaire responses shown in Table XXXVIII page 77. Here it was found that the three chief outcomes are: practical application, interest, and relationship between subject-matter. The last two named are given thoughtful consideration also in the English replies.

An opinion was requested concerning whether or not these resulting values are sufficiently important to compensate for the great amount of work connected with integrated

problems. The answers to this question are tabulated in Table LV which follows.

TABLE LV. Replies to Question No. 16. Do you feel that these resulting values compensate for the time and labor devoted to the same?

Answers	Yes	Per cent	No	Per cent	No replies
	76	79.1	3	3.1	17

Seventy-six teachers out of a possible ninety-six report that they feel their efforts are justified. Three instructors replied in the negative. This was the same number of Art teachers who voted "no", as was shown in Table XXXIX which was prepared from their answers.

The last inquiry wished to ascertain whether or not the pupils showed more enthusiasm for English when allowed the privilege of depicting their impressions by artistic creations. In Table LVI it may be seen that the majority

TABLE LVI. Replies to Question No. 17. Is more enthusiasm shown for English activities when integrated with Art?

Answers	Yes	Per cent	No	Per cent	No replies
	75	78.1	5	5.2	16



of instructors agree that this reaction has been displayed by their students. Seventy-eight per cent answered in the affirmative while five replied "no". Sixteen did not respond to this question.

The space allotted for any further comments the teachers wished to make, did not yield as much interesting information as it did in the Art questionnaires. The trend, however, seems to be towards a conscientious attempt to integrate Art and English,- in some instances under adverse conditions. It is gratifying to note that so many instructors are willing to co-operate in experimenting along this line, if there were an Art department in the building. There were eleven teachers who were unable to contribute toward this study because of this handicap. Nevertheless, several persons filled out as much of the questionnaire as was possible which showed an interested spirit. Thirteen instructors mentioned again the fact that their syllabus in English was not planned along lines of integration and therefore, any efforts along this line are accomplished through the initiative of the teachers. A reply from the Albert Lea, Minnesota Junior High School stated in part, "With the recognized values of visual education, I surely approve of English and Art integration. I believe there is a felt need for such a set-up in any English class."

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### Summary

The trend of the comments as reported in the questionnaires is decidedly in favor of integration. The instructors are almost unanimous in their opinion that it works advantageously to foster Art principles and skills in their activities. However, many of the outlines do not contain sufficient suggestions to assist the teachers in their work. Other courses are built around other subjects and therefore limits freedom of expression. The variety of clubs sponsored by the English teachers have numerous opportunities in which to utilize Art. However, the heavy enrollments and lack of time are serious drawbacks to class procedures. Those who have had successful results, feel that many desirable outcomes are evident which are a distinct asset to English education.

## CHAPTER VI

### INTEGRATED PROJECTS IN THE FIELD OF ART AND ENGLISH

#### Value of Extra-curricular Activities

Extra-curricular activities have become such a vital part of the youth's education that definite time within the school program is rapidly gaining favor. They are of special value because they provide a variety of experiences which in many cases develop into vocations or avocations in later life. They give an excellent opportunity for gifted children interested in various fields to cultivate their particular talents and skills, and develop habits of co-operative citizenship in respect to fellow workers.

To secure the most enjoyment and reap the greatest benefits, the adolescent must actively participate and learn by actual doing. The activity chosen should "be interesting, grow out of background and experiences, lead to further problems, be rich in content and full of meaning, be purposeful encourage creative expression, and personal experimentation, and must train for coöperation in group endeavors and

educative social relationships." <sup>1</sup>

As proof for Sources of Material shown by educators

Successful problems which have been worked out in regular or extra-curricular programs in Junior High Schools in various sections of our country, have been reported in the School Arts Magazine and in the English Review, both monthly magazines containing helpful suggestions and devices in their respective fields. These articles bear evidence of the worthiness of an integrated Art and English program. They are valuable as guides to teachers and others in planning future activities of benefit to the adolescent.

In Dramatics, about half of the outlines

Of special interest is the growing enthusiasm for dramatics as a part of the English program. Its popularity is partly due to the variety of ways and the extent to which this type of presentation may be elaborated upon. Again, a worthwhile performance necessitates a large corps of workers, either in the capacity of actors, as scenic artists, property managers, or merely as stage hands. It is a sort of undertaking which not only develops special aptitudes, but also affords an opportunity to utilize the manual skills of the

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<sup>1</sup>Lucy Clouser et al. Educative Experiences Through Activity Units, Chicago: Lyons and Carnahan, 1932, pp.4-5



less gifted children.

As proof for the increased interest shown by educators towards dramatics, a survey<sup>2</sup> of English practices under the direction of Leonard V. Koos of the University of Chicago is noteworthy. One hundred Fifty-six courses of study, including sixty two from the Junior High division, all of which with the exception of two, were published since 1925. This makes the investigation up to date. These manuals were chosen from one hundred twenty-seven cities in thirty-three states. The committee found that out of one hundred twenty lesson plans, 41.7% definitely cited suggestions for a program of dramatics. In other words, about half of the outlines recognized the fact that dramatics was of especial interest to the adolescent.

#### Value of Dramatizations

Its worth as an educational project cannot be overrated. Few activities, if any, can boast of as great a socializing influence as the planning and presentation of a play. The adolescent especially enjoys this experience because of his interest in group life and teamwork. It teaches him lessons

of unselfishness, initiative, freedom of expression, responsibility, harmonious cooperation, promptness and leadership.

Dramatics must be chosen primarily as an aid in the learning process and incidently for pure enjoyment and entertainment. It is a device to make the characters described on the printed page become living realities and because of this human touch, they are better remembered. A child interpreting the part in a play must relive as an actual emotional experience the feelings put into that character by the author.

From an aesthetic standpoint, dramatics develops in the participant an appreciation for the beauty of the spoken word, formulates tastes, stimulates imagination, arouses the emotions, sets a standard for theater ethics, - thus making for a fuller enjoyment of life. in mind, the consumer must not look upon

#### Place of Art in Dramatics

To achieve these desirable ends and to make the project worthwhile and lasting, it must be an artistic presentation. This reason alone is convincing enough to show that art and a dramatic production are one and inseparable. Just as uninspiring and unfinished as an unframed picture, so is a play without authentic costumes, appropriate scenery, lighting effects, and color harmony. One enhances the other so completely and bears such an integral relation that it is invaluable to correlate art and English in the Junior High School.

## The author Descriptions of Selected Plays

The best method of determining the success from such an integration, is to review articles written by authorities on the subject as well as by successful teachers who have actually experimented in the Junior High Schools. A description of these various projects and the opinions of the authors as to the relative outcomes, will form the substance of the present chapter.

An excellent suggestion for costuming a play was presented in a recent article<sup>3</sup> by a well known stage designer, writer and lecturer of Cleveland, Ohio. She feels that if artistic principles are observed, the humblest school production rendered in cheap materials ranks with more lavish performances. With this in mind, the costumer must not look upon the stage as a scene from real life, but as a picture being painted with inexpensive cottons, paint and dyes. His story must be told to the eye, while the author tells his to the ear. The mood of the characters who are acting is interpreted through the medium of colors. Therefore it is the business of the costumer to use intelligence and imagination, and consider costuming a superior kind of craft with a technique of its own.

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<sup>3</sup> Agnes Brooks Young, "Costuming A Play", Journal of Home Economics, Vol. 25, pp. 279-285, ( April, 1933 )

The author suggests a novel plan <sup>4</sup> for the grouping of colors and for noting the effects of movements of the characters about the stage. This device could be used with profitable results by any Art section cooperating with a dramatic club. In brief, her plan is:

Supply a large cardboard, with the upper half painted the color of the scenery and the lower part a grey-brown to represent the floor. Then round discs of paper are cut about the size of quarters, and painted every conceivable color. These will represent the characters. Go through the play, scene by scene, and check the color schemes for criticism. If a costume of more than one color is used, the disc can be spliced and the desired color inserted.

Consideration is thus being taken of the fact that the players never stand still and each exit and entrance produces a new color combination.

She also reports one school production <sup>5</sup>, the chorus of which wore Japanese costumes. The article goes on to say:

The sateen kimonos were shaded into rich tones with dyes. In the course of the dance routine, the dancers turned their backs to the audience, and on each was boldly painted a cleverly styled face. The costumes were changed from scene to scene, and the facial expressions changed to fit the mood now gay, now mock dolorous, now winking. They carried cheap fans painted brilliant colors with scenes paint. They wore drooping mustachios and up-turning eyebrows cut from black velvet. The effect was amusing, - the color exquisite.

The above description shows what a desirable asset Art is in the interpretation and characterization of a play. To

<sup>4</sup>

Agnes Brooks Young, op.cit., p.283

<sup>5</sup>

Ibid., p.281

teach color harmonies is a valuable bit of education in itself, but to integrate a project of this sort with dramatics is also assisting the players to explain their personalities to the audience.

An Art teacher <sup>6</sup> in the New Rochelle High School considers any play a problem in design which should reveal the predominating mood as vividly as the actor does by means of language. The stage settings involve such principles of design as simplicity, for effectiveness, suggestion, for play upon the imagination, and balance for the sake of unity.

A class <sup>7</sup> in literature recently reported presenting Emerson Hough's "Covered Wagon" with marked success. Every member of the class was given an opportunity to be of some service, if not in acting, then in the making of costumes and stage properties. Many types of coöperative art activities placed on exhibition added to the meaning and general spirit of pioneer days. One group drew a map to scale showing routes followed by the pioneers. Another one pointed the location of all the important Indian tribes. The third section constructed and painted authentic Indian designs on wig-

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<sup>6</sup>Reginald P. Baker, "Stage Craft for Schools", School Arts Magazine, Vol. XXIV, pp. 427-434, (March, 1925)

<sup>7</sup>Mary W. Greeley, "Literature Class Goes Dramatic", Education, Vol. LIV, pp. 286-290, (January, 1934)



wams and tepees. A fourth class made soap carvings of covered wagons. Upon the completion of the production, the instructors felt that the children had experienced the joy of a finished pageant and the satisfaction of pleasing their parents and friends. Beyond this, the boys and girls had absorbed, as they never would have in just reading, the great soul and spirit of the Covered Wagon."

Historical stories of sea adventures and discovery in general appeal to the adolescent. The Unit on The Discovery of America was successfully worked out in the Horace Mann School.<sup>8</sup> A production of this type, made applicable to the interests of any pupil of Junior High School age, is bound to enrich the appreciation of our country's past. Every child participated in some capacity, thus making the undertaking a social activity. Drawings of Viking ships and costumes were made and illustrated in a booklet. Historical backgrounds were painted on oblongs of oak tag fastened together, and aided by curtain drops. The talented pupils in groups applied the designs in tempera paints. Others constructed shields and spears in authentic design. Another group prepared invitations for special guests with a ship

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Sally V. Spradling, "Scenery for the Grades", School Arts Magazine, XXXII (October, 1932), pp.100-103

design in the corner. A surprising amount of ingenuity materializes in a project of this sort. It offers a concrete application of Art principles of design, balance and color harmony.

Another correlation <sup>9</sup>worthy of merit is engaged in each month in the Thomas Jefferson Junior High School. The plays are thoughtfully chosen from the course of study in literature and prepared in school time. With the combined efforts of the students under the guidance of their Art instructor, sketches of the stage setting and suggested directions for the construction were placed in the hands of the shop teacher. Boys like to use their hands and it was a relatively easy matter to secure more than the necessary number of willing workers who were not members of the cast, but who felt a vital part of the whole production through their manual contribution. Desired colors and materials for the costumes as well as drawings of the style of dress were assembled and given to the Household Arts teacher who became responsible for the wardrobe. Besides training in dramatics, the English department furnished juvenile reporters who participated by writing articles for the school paper and by supplying excellently illustrated press notices to display on bulletin

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<sup>9</sup>Lillian Foster Collins, "The Little Theater in the School", English Journal, XVIII (February, 1928), pp.143-150.

boards in different rooms. The work thus went forward through the cooperative efforts of these various departments and proved to be a worthy integrated project.

#### Marionette Shows

To lend variety to ordinary plays, a marionette show offers a welcome change. A few years ago, this type of entertainment was associated exclusively with the itinerant Italian showman. But today, we are enjoying a countrywide revival of this fascinating art. Because the puppeteers do not make a personal appearance before an audience, they are given an opportunity to fully characterize their parts without self-consciousness. A marionette performance develops personal responsibility, self reliance, regards for other's rights as well as dexterity in the manipulation of the doll actors. The miniature stage sets require the same Art principles as a regular play but demand more painstaking construction and sense of proportion because of their reduced size.

It was the aim of an Oklahoma school to create a desire to read historical literature as well as to make Pilgrim life more realistic, so a marionette show<sup>10</sup> was decided upon. The scenes were chosen and the stage set was built first to arouse interest. The boys built a cabin 36 by 28 by 26 inches

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Mayme Goodin, "Correlation of Art, Reading and History" School Arts Magazine, XXXII (November, 1932), pp.160-163

in which was fashioned a real fireplace made of rocks and mortar from which hung tiny pots and kettles on a crane. The girls made curtains and designed quilts and rag rugs. Four scenes which included The Landing, Going to Church, The First Thanksgiving and At Sea were painted on curtain backdrops by art groups. When this was completed, the play was written in the composition classes with parts provided for twenty-six characters. The performance proved such a success that requests were made to have it repeated four times. It was not only a source of pleasure, but it created new interest in both written and oral work as well as in reading references which imparted lasting historical knowledge.

Directions for the making of puppet heads were given in an article of recent date <sup>11</sup>which would enthuse an adolescent interested in modelling. As in the former case, the puppet heads were made first before the play was decided upon. This method of procedure inspires the creation of a use for the heads after they are finished. Snowwhite and the Dwarfs was presented first. The English classes composed the dialogue; the Art classes painted the scenery on cardboard secured from boxes and constructed new furniture or collected and repainted doll furniture gathered at random.

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<sup>11</sup>Winifred McGeehan, "Puppet Shows", School Arts Magazine XXXII, (April, 1933), pp. 504-507.

Personages from favorite novels come to life in the form of puppets if the Junior High School literature classes are allowed to select their best loved characters. This is shown in the case of a Kansas school <sup>12</sup> where Tom Sawyer was voted on for reproduction. The literature and Art classes again cooperated to make this an enjoyable as well as an artistic entertainment.

### Shadow Pictures

Many schools enjoy merely action plays in the form of silhouettes and shadow pictures to illustrate typical scenes or characters. An instructor in a Flint Junior High School <sup>13</sup> successfully produced several shadow pictures. Three of the most popular ones included some familiar scenes centered around the well known character of lanky Ichabod, some exciting events in the dashing knighthood stories of King Arthur's courts, and an appealing reproduction of some of Louisa M. Alcott's lovable heroines. A sense of proportion and form are necessary in a play of this type, as only the characteristic features are emphasized thus eliminating many details. Varieties of interesting results which are gratifying to note, are obtained from an entertainment of this nature.

<sup>12</sup>

Beulah A. Houlton, "Marionette Theater", School Arts Magazine, XXXII (September, 1932), pp. 44-48.

<sup>13</sup>

Dorothy H. Simms, "Silhouettes in Art Correlation", School Arts Magazine, XXXII (October, 1932), pp. 76-77



The examples given in the last few pages are sufficient to show the number of ways that Art enriches the English programs through a integration of activities. Without such a unifying process, neither would hold as vital place in the educational development of the child of Junior High School age. These suggestions are all a part of the general classification of dramatics which is only one of many divisions of the English course.

#### Illustrations

Besides stage decorations and costume designing for, dramatic performances, another practical method of using Art in an English program is through illustrations. As was explained in Chapter II, the first attempts of emotional expression was in the desire to create pictured illustrations. It is a natural tendency. Art leaders realize the value of this type of drawing because it provides for individual differences; it embodies all Art qualities such as beauty of form and movement, rhythm in line and pattern, richness in color, imagination, memory and originality. It furthers efficiency, judgment, skill, and therefore contributes to the general education. In all, illustration is a whole composition. "To compose is the first duty and the great joy of every great artist."<sup>14</sup> There are no limitations

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<sup>14</sup>Robert D. Goldman, "Illustration as an Art Subject Matter", School Arts Magazine, XXXI (June, 1932), pp.579-591.

to its subject matter and the possibilities in the world of literature and composition are innumerable. Because of the widening range of the Junior High School pupil's interests, his developing powers of execution, and his ability to create, illustration has become a widely used means of Art training.

Newspapers great deal toward its success. Many English classes are responsible for periodical issues of a newspaper which offer an excellent opportunity for illustrations and cartoons. Because it accepts contributions from each grade, it appeals to all ages alike and forms a co-operative project from the Junior High School down to the primary department. The Art staff must be trained to judiciously select the outstanding poems and stories to be illustrated and to prepare simple but effective designs.

Block prints choose his favorite. One method of illustration is with the use of the linoleum block print which bears an interesting historical background. This was the first type of book illustration ever used. One Junior High School in New York state, enrolling about one thousand pupils, puts out four or five newspaper issues each year.<sup>15</sup> This school planned a block printed cover design appropriate for the particular issue and carved smaller

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<sup>15</sup> Margaret Peters Wefer, "Art Staff in the Junior High School, "School Arts Magazine, XXXII (April, 1933), pp.472-477

pictures for its stories. Special day numbers were printed on unusual paper with contrasting ink such as black on yellow-orange paper for Hallowe'en, red on cream covers for Christmas, red-brown on tan for fall, and blue-violet on light blue paper for a mystery issue. It is needless to say that Art in a problem of this sort contributes a great deal toward its success. It is another lesson in pupil cooperation and management. It furthers the development of skill in the use of special tools by carving intricate designs and it increases an appreciation of the use value of art training.

#### Booklets and Posters

The Scarsdale High School in New York state, prepares the English program in Units, the second of which shows a definite integration with art <sup>16</sup>. The course promotes free child expression. The pupil is at liberty to choose his favorite author, gather his material and collect pictures or draw illustrations for a booklet. The cover bears an attractive design and good lettering completes the balance of the page. If the child chooses sports, he not only depicts local games but foreign ones as well. A year or so ago during National Book Week, colorful posters illustrating the joy of reading and portraying

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<sup>16</sup> Jane M. Van Male, Mary A. Price, "Progressive Methods in English Teaching in the Junior High School", Course of Study and Curriculum Offerings in the Junior High School, Part II, New York State, 1931, pp. 169-173.

scenes from well known books, lettered neatly with a simple but forceful slogan, were exhibited all through the halls of this high school. Further contributions to the celebration of the week were artistic book marks, book plates, book jackets, and book ends ingeniously constructed. One energetic pupil made a complete book from cover to cover.

An Art supervisor at Kalamazoo, Michigan, described the illustrative work of the eighth grade literature class. The students chose a different novel as a basis for illustrations<sup>17</sup> each year. *Ivanhoe* by Sir Walter Scott was particularly well done. As the pupils progressed in their reading, they joined groups in sketching. Problems in perspective, compositions and color harmony as well as carefully spaced lettering, were studied before the poster was actually prepared.

At the Havermale Junior High School in Spokane, Washington, the principal sponsored a hobby program.<sup>18</sup> The pupils made free use of the school library in preparing oral reports, for help in sketching illustrations, or in drawing historic designs relative to the hobby. The variety of interests included

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Louise F. Struble, "Art and Literature", School Arts Magazine, XXXII (October, 1932), pp. 94-95.

18

Dora V. Smith, Instruction in English, pp. 1-89, U.S. Office of Educational Bulletins, Monograph No. 20. Washington, D.C.: Office of the Interior, 1932

Persian rug designs, woodblock carvings, cartoons and boat models etc.. ever holds innumerable sources of inspiration for expression. It furnishes Soap Carving for the observance of special Greek and Roman myths formed another series of interesting activities in an English class in the Washington Irving High School<sup>19</sup> and demonstrates again how closely integrated Art and English may become. The students themselves supplied the supplementary list of activities which they agreed to complete as follows:

#### Modelling.

- a. Soap model of the Parthenon
- b. Soap frieze of Apollo in his chariot
- c. A Greek temple

The use of Soap as a source of composition work has proved successful illustration in various schools.

- a. Greek games
- b. Book-end designs with Greek inspiration
- c. Seal and crest designs in symbols of Gods and Goddesses
- d. Greek costumes, -influence shown in modern dress
- e. Wallpaper in Greek designs
- f. Original modern advertisements that reflect a knowledge of Greek myths, for shoes, hats, gloves, etc.

The above list shows the wide range of interests and how eager the pupils were to express their ideas in concrete examples. Without a feeling for Art, it would have been impossible to impress as clearly on the minds of those students the vast material that was covered in this one unit of English work.

<sup>19</sup>

Hilda Sobel, "Integrating Art, Literature and Music", High Points, XIV (November, 1932), pp.39-40



### My Picture Gallery Special-day Programs

Nature ever holds innumerable sources of inspiration for expression. It furnishes material <sup>20</sup> for the observance of special celebrations in the Steele and Garfield platoon school of Colorado Springs. For instance, during American Forestation Week, all departments combined to promote this successful activity. The literature class wrote stories and composed poems about trees, and presented a play, while the Art department developed posters with tree motifs and lettered nature slogans.

### Picture Study

The use of famous paintings as a source of composition work has proved successful and valuable in various schools.

<sup>21</sup>  
In an Oskaloosa High School, famous paintings with similar themes were used for contrast in description in the Composition class. Breton's, "The Song of the Lark" and Millet's "Man with a Hoe" served as examples of peasant paintings. The results showed a close observation on the part of the students as well as an appreciation for good pictures. It combined necessary training in composition with a cultural background.

A novel method of teaching description was employed in a school in El Paso, Illinois. <sup>22</sup> The activity was called

<sup>20</sup>Rollo L. Lyman, The Enrichment of the English Curriculum, pp.124-125, Supplementary Education Monograph No.39, Dept. of Ed. University of Chicago, 1932

<sup>21</sup>Evangeline Williams, "A Project in English Composition," English Journal, XIV (October, 1925), pp.649-650

"My Picture Gallery". The students were asked to collect good examples of characters as follows: An Indian, A Spaniard or Chinaman in native costume, an interesting grandfather, an unusual face, a gypsy, and a person they wished they looked like. The instructor secured an artist friend in tam and smock who sketched a picture of St. Mark's Cathedral while she read Ruskin's, St. Mark's. Interest was immediately aroused because of this unique approach to word description in combination with pencil description. The group made a list of the artist's rules which would apply to oral talks such as limitation of subject, centers of interest, choice of material, etc.. Finally to preserve the pictures collected, each one made a neat folio as a covering.

#### Bulletin Boards

The use of the bulletin board <sup>23</sup> as a center of interest to attract book lovers was employed by a certain class to advantage in displaying groups of famous paintings with similar subjects. One week it exhibited ships, another week trees, on another occasion famous buildings were shown. Below this display real books or the advertisement covers with related titles,

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22

Twila Miller, "A Project in Teaching Description," English Journal, XVI (January, 1927), pp.36-39.

23

Ruth Bynum, "The Use of the Bulletin Board," English Journal, XVII (March, 1928), p.248

were on view. If the books alone did not attract attention, the combination with the pictures worked favorably.

### Summary

Many more illustrations of the means by which Art necessarily enters into English projects to make them more worthwhile could be given. Without Art, interest in practically all English activities would be lessened considerably. For Art enters, either consciously or otherwise, into all English plans, from simple lettering to intricately executed designs. The principles are present in either case, But how much more beneficial it is to the developing adolescent to definitely plan on an integrated program and guide the child into preparing beautiful handiwork out of those ordinary things he would make without direction. It probably does not take as long to do inartistic pieces of work, but after all, those things which are appreciated most and those that will last the longest and hold the greatest value, are the ones most intelligently planned, thoughtfully produced and expertly executed.

### A Plan of Integration

The degree to which all these activities may be done to best advantage, is the degree of coöperation and unselfishness on the part of the various instructors into making a harmoniously integrated achievement. An ideal situation is found in the Lincoln School, Teachers' College, Columbia

University <sup>24</sup> where the teachers of Art, English and the social sciences are present throughout all, or at various times during the complete course, that each might discover all the possible contributions his subject may make as the unit progresses. In this way, each teacher can put forth all his energy in his particular field and rest assured the results will be a beautiful enterprise through the assistance of the cooperating departments. From the student's standpoint, he sees Art and literature as a complete unit, each subject contributing toward making a pleasing whole. Otherwise, the results are as much of a hit and miss conglomeration of odds and ends of little educational importance, as were the outcomes of lessons in one-room schools of a century ago.

... with aim to develop creative expression

... with encourage fine execution.

... aim to integrate

... aim to develop school period in the low and high to

... experience integration each day

... provides more opportunities for creative expression

... aim to

... recognize and care for individual differences.

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<sup>24</sup> Dora V. Smith, Loc. Cit., p.72

2. Children develop pride in doing things well.

3. English accomplishes its purpose more forcefully and

## CHAPTER VII

shows a greater quality of finesse through its combination with artistic endeavors.

### CONCLUSIONS AND RECOMMENDATIONS

4. Integrated projects materialize under the direction

of an Art instructor who assumes responsibility for their aesthetic success.

From a review of the principal points brought out in this study, conclusions may be deduced and recommendations

5. By means of Art expression, the pupils are able to offered as follows:

visualize the other subject more clearly.

#### Why Integrate Art and English?

6. Their impressions are more lasting:

1. Throughout the centuries, Art and English have been

7. Their interest takes on new significance through the a means of expressing thoughts.

conscious use of Art instruction.

2. Both subjects are the result of inner emotions.

8. Integration assists in relating subject matter.

3. Both aim to develop creative expression

9. It teaches harmonious co-operation in group work.

4. Both encourage fine execution.

10. It develops originality.

#### When to Integrate

11. It fosters the ideals of citizenship through train-

ing in group behavior, self-reliance, control, responsibility, emphasize integration because:-

leadership, initiative and self-esteem.

1. It provides more opportunities for creative expres-

12. Integration inspires children to attempt finer things. sion.

#### Courses of Study

2. It recognizes and cares for individual differences.

1. The aims and objectives of the Art and English out-

3. It promotes social participation.

lines used in representative schools are similar.

4. It invites co-ordination of departments.

13. The fundamental phases of education in both subjects

#### values of Integration

are incorporated in the majority of the curriculum.

1. Opportunity is given to create for a real need.



2. Children develop pride in doing things well.
3. English accomplishes its purpose more forcefully and shows a greater quality of finesse through its combination with artistic endeavors.
4. Integrated projects materialize under the direction of an Art Instructor who assumes responsibility for their aesthetic success.
5. By means of Art expression, the pupils are able to visualize the other subject more clearly.
6. Their impressions are more lasting.
7. Their interest takes on new significance through the conscious use of Art instruction.
8. Integration assists in relating subject matter.
9. It teaches harmonious co-operation in group work.
10. It develops originality.
11. It fosters the ideals of citizenship through training in group behavior, self-reliance, control, responsibility, leadership, initiative and self-esteem.
12. Integration inspires children to attempt finer things.

#### Courses of Study

1. The aims and objectives of the Art and English outlines used in representative schools are similar.
2. The fundamental phases of education in both subjects are incorporated in the majority of the manuals.

3. The practical application of the principles of Art to useful problems is often ignored.

4. The syllabi are too brief and lack inspirational ideas.

5. The English courses are less modern in their make-up than those in Art.

6. The local outlines compare very favorably with the most modern Junior High School curricula in the United States. The English course has unusual merit.

#### The Questionnaires

1. Nearly half of the cities included in this survey do not prescribe a regular manual in Art.

2. Freedom in the choice of activities is generally allowed.

3. Practically every Art and English teacher is in favor of integrating these two subjects.

4. About half of the Art instructors feel that they do not receive adequate assistance from their special directors.

5. The Junior High Schools throughout the nation are nearly uniform in their time allotments in English. There is a wide difference noted in those for Art.

6. The lack of time in both programs is a decided hindrance to the promotion of projects.

7. Heavy enrollments in both subjects prevent more sizeable undertakings.

8. The fact that other classes meet in the Art room makes for inconvenience in the handling of supplies.

9. Purchases of materials not supplied by the school system are often made by the teachers from their own resources.

10. Other departments in the building do not always contribute toward the success of an integrated project.

11. The fields of Art and English education offer numerous possibilities for co-operative expression.

12. Teachers generally choose the problem that requires the participation of the greatest number of children.

13. It is universally agreed that the pupils benefit by valuable educational instruction during the continuation of the problem.

14. Art which is made practical through application is deemed the most worthwhile outcome.

15. The children show a keener appreciation of Art and have more lasting impressions of the principles taught when they are integrated with English. The same is true of English.

16. The majority of the teachers feel that they are rewarded with worthy achievements which compensate for the work involved in such undertakings.

## RECOMMENDATIONS

1. Teachers should thoroughly understand the characteristics of a Junior High School and plan lessons that will more nearly coincide with the general scheme of integration in the modern school.

2. They should acquaint themselves with current methods and experiment fully in these procedures in order that a personal discovery of the merits of such a plan might be made.

3. A greater number of outlines should be revised along integrated lines. Committees of teachers should collaborate with their supervisors and administrators in the preparation of these courses.

4. There should be numerous integrated problems offered in these manuals to assist the instructors in the planning of their lessons.

5. More sympathetic and helpful supervisors who are in accord with modern curricula should be appointed.

6. Frequent meetings should be held for the purpose of viewing examples of successful projects and roundtable discussions about Art problems relative to integration.

7. Agencies within the school should co-operate in supplying appropriate periodicals which will inspire both teacher

## RECOMMENDATIONS -Continued

## Books

and pupils. *The Junior High School* - Boston: Houghton Mifflin Co., 1920. Chapters I, V, VI, X.

8. A more uniform time allotment comparable with the other states should be arranged. *Coz, Philip W. L. The Junior High School and its Curriculum*. *Teacher's Guide*, 1929, Ch. II, III.

9. Principals should see to it that a fund is maintained to be spent for small purchases necessitated by larger productions such as plays, puppet shows and entertainments for parents. *World Book Co., 1924, Ch. I, III, IV, VI, IX, XV*. *Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

10. A greater spirit of co-operation and interest should exist between the Practical and Mechanical Arts, English and Art departments. *Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

11. English and Art instructors should be encouraged to sponsor a club in conjunction with their regular class activities. *Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

12. The Art teachers should acquaint themselves with problems which will be of most use to the English classes. *Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

*Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

*Allen, Milo S. The Classroom Teacher, The Junior High School Teacher*, 1927, Ch. II, III, IV. Also pp. 103-138.

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APPENDIX I

COURSES OF STUDY SECURED FOR ANALYSIS

THE ART MANUALS

- Arizona --- Course of Study in Art for Elementary Schools--1934
- California, Long Beach---Course of Study of Junior High Schools  
(grades 7-8-9)  
Sacramento---Course of Study, Monograph No. 24,  
(grades 7-8)---1931  
San Francisco---Course of Study in Fine Arts.  
Bulletin 102, (grades 7-8-9) 1927
- Colorado, Denver---Art Course of Study for Junior High ---  
(grades 7-8-9) 1925
- Connecticut --- A Program of Art Education. 1932.
- Delaware --- Curriculum Suggestions for Junior and Senior  
High Schools. 1934
- Idaho --- Tentative Course of Study in Art. 1933
- Indiana --- An Art Activities Course of Study for Indiana  
Schools. 1933
- Louisiana --- State Course of Study in Drawing for Elemen-  
tary Schools. 1930
- Massachusetts --- Course of Study in Art. 1931
- Michigan --- Art For the Rural Schools of Michigan. 1929  
" Detroit --- Course of Study in Art Education. 1925
- Minnesota, Minneapolis --- Course of Study in Art. 1933-34
- Missouri --- Course of Study in Art for Junior High Schools.  
1925-26  
" St. Louis --- Art Curriculum for 7-8-9. Bulletin 17.  
1926.

APPENDIX I - CONTINUED  
APPENDIX I - CONTINUED

COURSES OF STUDY SECURED FOR ANALYSIS  
COURSES OF STUDY SECURED FOR ANALYSIS  
THE ENGLISH MANUALS  
THE ART MANUALS

Montana --- Course of Study for the Junior High Schools of  
Montana. 1934.

New York --- Course of Study in Art for the Elementary Schools.  
(grades 1-8) 1933

" Gloversville --- Estie Junior High (7-8) 1933

Belahave -- Curriculum In English. (grades 7-12) 1935

North Carolina, Raleigh --- Art Education. 1929

Pennsylvania --- Course of Study in Art Education. 1927

" Pittsburgh --- Course of Study in Art. 1931

Texas, Austin --- Course of Study in Art, 1931

Vermont --- Course of Study in Music and Art. 1932.

Washington, Spokane --- Art Course of Study for the Junior High Schools (grades 7-8) 1930.

APPENDIX I - CONTINUED

COURSES OF STUDY SECURED FOR ANALYSIS  
THE ENGLISH MANUALS

Arizona --- Course of Study for the Elementary Schools. 1934  
California --- Berkeley --- Junior High School English, 1931  
Colorado --- Course of Study for the Public Schools. 1926  
Connecticut --- Course of Study in Literature. 1931  
Delaware --- Curriculum In English. (grades 7-12) 1933  
Idaho --- Tentative Course of Study in English. 1932  
Illinois, Joliet --- Course of Study in English. 1931  
Indiana, Muncie --- Junior High School English (grades 7-9)  
1934. Also, English (grades 7-12) 1932  
Iowa, Des Moines --- Course of Study in English. 1931  
Kansas --- Supplement to State Course of Study in English. 1933  
Louisiana --- Course of Study in English. 1933  
Maryland, Baltimore --- Course of Study in English. 1932  
Massachusetts --- Course of Study in English. 1933  
Michigan --- Language Lessons. 1930  
Minnesota --- A Syllabi of Subjects - (English) 1933  
Missouri --- Course of Study for Junior and Senior High School  
English. 1927  
Montana --- Course of Study for the Junior High Schools. 1934  
New Hampshire --- Course of Study in English. 1934

## APPENDIX I - CONTINUED

## COURSES OF STUDY SECURED FOR ANALYSIS

## THE ENGLISH MANUALS

- To the Art teacher.
- New Jersey --- Course of Study in English. 1926
- New York --- Syllabus in English. 1934
- Ohio, Cleveland Heights --- Outline in English. 1928
- Oregon --- Course of Study for the Elementary Schools. 1929, 1930
- Pennsylvania, Pittsburgh --- Course of Study in English, 1927
- South Carolina --- Course of Study in English. 1927
- Texas, Dallas --- Course of Study in English. 1933
- Utah, Salt Lake City --- English Course of Study for the Junior High School. 1929
- Vermont --- English Course of Study. 1932
- Washington, Spokane --- Course of Study in English. 1929
- Wisconsin --- Course of Study for the Junior and Senior High Schools. 1925.
- Wyoming --- English Course of Study for grades 7-12. 1933.

## APPENDIX II

### THE ART QUESTIONNAIRE USED IN THIS STUDY

To the Art teacher.

Name (optional) .....

Name of school (optional) .....

City and state (optional) .....

1. Are you expected to follow a definite Art outline, prepared by the Director of Art, Check: yes .... no ....
2. Do you choose your own problems and activities, or are they prescribed? Check: chosen .... prescribed ....
3. Is it a policy of your special directors to encourage the integration of Art and English? Check: yes .... no ....
4. At your Art meetings, does your director suggest opportunities and devices for the integration of Art and English? Check: yes .... no ....
5. Does your Art course of study mention integrating this subject and English? Check: yes .... no ....
6. Is your school supplied with magazines which suggest new ideas for the integrated projects in Art and English? Check: yes .... No ....
7. Is your city library any help as a source of ideas for integrated problems? Check: yes .... No ....
8. Are you in favor of integrating Art with English? Check: yes .... no ....
9. Have you taught long enough in the present system to be thoroughly acquainted with the Art course? Check: yes .... no ....

\*\*\*\*



## APPENDIX II-CONTINUED

10. Do you attempt to do more than one integrated project each semester? Check: yes .... no .... If so, how many? .....
11. Does the time element have any bearing upon the number of problems attempted? Check: yes .... no ....
12. About how long does it take to complete an average project? from .... to .... weeks
13. How long are your Art periods? .... minutes.
14. How many times a week does each class have Art? ....
15. If your classes meet more than once a week, do the periods come in consecutive order? Check: yes .... no ....
16. Are these Art activities a part of the regular lessons, or are they extra-curricular? Check: regular .... extra-curricular .....

\*\*\*

17. Is sufficient time given to Art to complete the activity during school hours? Check: yes .... no ....
18. Would you do more of this type of work if you were allowed adequate time? Check: yes .... no ....
19. Are your classes too large to plan integrated projects in Art and English? Check: yes .... no ....
20. What is the average number of students in your art classes? .....
21. Have you ever undertaken an Art problem in which every member of the class took part? Check: yes .... no ....
22. Is there an Art club of talented students in the building? Check: yes .... no ....
23. Are competitive try-outs held before selecting those to work on the integrated project? Check: yes .... no ....

## APPENDIX II-CONTINUED

24. Are the members of the Art club always .... generally .... never .... the ones chosen to participate in the Activity?  
 illustrated stories, illustrated booklets, newspapers, illustrated poems.
25. Is a special room for your Art classes provided? Check: yes .... no ....
26. If not, would a special room for Art be an incentive for an increased number of integrated problems? Check: yes .... no ....
27. Do classes in other subjects meet in the room in which you teach Art? Check: yes .... no ....
28. Are you required to have all Art supplies put away after each period? Check: yes .... no ....
29. Are your Art supplies located conveniently near your Art room? Check: yes .... no ....
30. Is there a feeling that pupils benefitted by these integrated Art and English problems? Check: Yes .... No ....
31. Is there a fund from which to draw to pay for necessary materials used in the integrated activity? Check: yes .... no ....
32. How are necessary bills for supplies met? .....
33. Do you feel that these integrating values compensate for the time and labor devoted to them? Check: yes .... no ....
34. Is there a further appreciation for Art shown by your pupils when integrated with English activities? Check: yes .... no ....
35. Do you enjoy working out a problem with another teacher? Check: yes .... no ....
36. Are the principles of Art understood and used by the students?
37. Is the English teacher in favor of co-operative undertakings? Check: yes .... no ....
38. Do other departments, such as the Sewing and Woodworking departments, assist in these integrated activities? Check: yes .... no ....

## APPENDIX II -CONTINUED

## THE ENGLISH QUESTIONNAIRE USED IN THIS STUDY

35. UNDERLINE which types of problems you and the English teacher have worked out:-  
 To the English Plays, puppet shows, pageants, Special Day programs  
 illustrated stories, illustrated booklets, newspapers,  
 illustrated poems.
36. What types of problems, not listed above, have you done?  
 .....
37. Which type seemed the most successful?.....  
 Why .....  
 .....
38. Describe briefly, the integrated activity that proved the  
 most successful. ....  
 In which Art can be used effectively? .....
- NOTE: If more room is desired, please use the back of this  
 sheet.
39. Is there a feeling that your pupils benefitted by these  
 integrated Art and English problems? Check: Yes ....No ....
40. What are the chief values derived by your classes through  
 projects such as these? .....  
 .....
41. Do you feel that these resulting values compensate for  
 the time and labor devoted to same? Check: yes .... no ...
42. Is a keener appreciation for Art shown by your pupils when  
 integrated with English activities? Check: yes ....  
 no .....
43. Are the principles of Art remembered better by the stud-  
 ents when taught in connection with a purposeful activity?  
 Check: yes .... no ....

Remarks: \_\_\_\_\_

## APPENDIX II

## THE ENGLISH QUESTIONNAIRE USED IN THIS STUDY

To the English Teacher.

Name (optional) .....

Name of School (optional) .....

City and State (optional) .....

1. Do you follow a definite English outline? Check: yes ....  
no ....

2. Does the outline suggest units in which Art can be utilized?  
Check: .... no ....

3. What types of activities or projects does the outline suggest  
in Which Art can be used effectively? .....  
.....  
.....

4. What is your reaction relative to the integration of English  
with Art? .....  
.....  
.....

5. Do you find it advantageous to have English activities inte-  
grated with Art? Check: yes .... no ....

6. Is a sufficient amount of school time allotted to complete  
the English problems? Check: yes .... no ....

7. Are the activities a part of the regular lessons or are  
they extra-curricular? Check: regular .... extra-curricular  
.....

8. What kind of a club do you sponsor that is directly re-  
lated to your English work? .....

9. Are your classes too large to plan for many integrated ac-  
tivities? Check: yes .... no ....

## APPENDIX II -CONTINUED

## NAMES OF ART TEACHERS WHO CO-OPERATED IN THIS STUDY

10. What is the average number of pupils in your English classes? .....

11. How many periods per week does each class meet? .....

12. Does the time element limit the number of integrated problems? Check: yes .... no ....

13. Describe briefly the integrated unit that proved the most successful from the English standpoint.....

14. Do you feel that your pupils benefitted by these integrated Art and English problems? Check: yes .... no ....

15. What are the chief values derived by your classes through activities such as these? .....

16. Do you feel that these resulting values compensate for the time and labor devoted to same, Check: yes .... no ....

17. Do your pupils show more enthusiasm for English activities when integrated with Art? Check: yes .... no ....

\*\*\*\*

Remarks:



# APPENDIX III

## NAMES OF ART TEACHERS WHO CO-OPERATED IN THIS STUDY

Kentucky, Louisville	Christian Rolda	Shawnee High
Arizona, Tucson	Eva Culley	Safford J.H.S.
" "	Laura Ostrander	Roskrige J.H.S.
" "	Nellie Still	Mansfield J.H.S.
Colorado, Greeley	Katherine S. Inman	Meeker J.H.S.
Connecticut, Stanford	Charles S. Myers	Cloonan J.H.S.
Florida, Jacksonville	Nan C. Middlethorpe	Kirby Smith J.H.S.
" Tampa	Florence Hall	Woodrow Wilson J.H.S. Schools
Idaho, Lewiston	Margaret M. Johnson	Lewiston Public
" Pocatello	Elizabeth McCann	Irving J.H.S.
" Twin Falls	Caryl Thompson	Twin Falls J.H.S.
Illinois, Decatur	Ida L. Stubblefield	John Hill J.H.S.
" Quincy	Mildred K. Christian	Irving School
Indiana, Auburn	Lydia Sellers	Auburn High
" Indianapolis	Beth Barr	School No. 9
" "	Alice Bay	Calvin Fletcher J.H.S.
New Jersey, Hoboken	Cora Burris	School No. 51
" "	Alice Dimmick	City Schools
New York, Binghamton	Elizabeth Goett	School No. 31
" "	Kate Goldrich	Benj. Harrison School
" "	Edna M. Hadfield	School No. 54
North Carolina, Greensboro	Marian J. Hill	Schools 3, 44, 80
" "	Laura C. Holden	City J.H. Schools
Ohio, Cleveland	Helen Hollingsworth	School No. 84
" Dayton	Bess Kern	School No. 81
" "	Emily McAdams	School No. 14
Oklahoma, Oklahoma City	Dorothy Segar	School No. 5
" "	A. H. Stoeffler	School No. 41
" "	C. E. Wilson	School No. 46
" "	Loreen Wingerd	School No. 78
" Richmond	M. Dickinson	Test J.H.S.
Iowa, Sioux City	Grace Smith	East J.H.S.
Kansas, Kansas City	K. Cardwell	Northwest J.H.S.
" Topeka	Clara Wilson	Crane J.H.S.

## APPENDIX III - CONTINUED

Kentucky, Louisville	Christine Bolds	Shawnee High
Massachusetts, Holyoke	Annie Downing	Morgan J.H.S.
" Medford	S.M.Minucci	Lincoln J.H.S.
" Newton	Hattie Hinckley	F.A.Day J.H.S.
Michigan, Detroit	H.G.Crathern	Hutchins School
" Grand Rapids	F.Wordelman	Burton School
Minnesota, Albert Lea	Maytie Jensen	Junior High
" Austin	Mary E. Cowling	Junior-Senior High
" Brainerd	Madge G. True	Brainerd J.H.S.
" Chisholm	Tress M. Johnson	Junior High
Missouri, Kansas City	Fer E. Welsh	Westport J.H.S.
Nebraska, Lincoln	Laura Harris	Irving, J.H.S.
" Norfolk	M.Thompson-Mason	Norfolk J.H.S.
" North Platte	Maggie Baldwin	J.H.S.
New Hampshire, Franklin	Viola Nelson	Daniel J.H.S.
" North Platte	Jean Baird	Central J.H.S.
New Jersey, Hoboken	Alice M.Ryan	J.F.Brandt J.H.S.
New York, Binghamton	Adelaid Atwell	West J.H.S.
" Ithaca	Effie W.Andrews	Boynton J.H.S.
North Carolina, Greensboro	Ollie Robinson	Central J.H.S.
Ohio, Cleveland	Eleanore McCartney	Addison J.H.S.
" Dayton	Janet E. Rumsey	J.H.S.
Oklahoma, Oklahoma City	Mary E. Lemon	Taft J.H.S.
Oregon, Salem	Esther G. Ailen	Parrish J.H.S.
" "	L.R. Clark	Leslie J.H.S.
Rhode Island, Providence	Margaret P. Rose	Perry J.H.S.
South Carolina, Columbis	Belle Quattlebaum	Hand J.H.S.

## APPENDIX III - CONTINUED

## NAMES OF ENGLISH TEACHERS WHO CO-OPERATED IN THIS STUDY

South Dakota, Aberdeen	Rosa Lambert	Roosevelt J.H.S.
" Brookings	L.A. Schiefelbein	Brookings J.H.S.
" Watertown	Iola Salem	J.H.S.
Tennessee, Chattanooga	J.F. Phillips	Red Bank J.H.S.
Texas, Austin	Louise Manigault	John T. Allen High
" "	Alice W. Ward	University High
" Wichita Falls	Annie L. Smith	Reagen J.H.S.
Utah, Logan	C.L. Whatcott	Logan J.H.S.
Virginia, Clarendon	Rosalind Decker	Washington-Lee
Washington, Seattle	June Oakley	Alex. Hamilton
" Tacoma	F. Mildred Butt	Gault School
West Virginia, Charleston	Lucille Porter	Roosevelt J.H.S.
" Huntington	C.M. Ashburn	Canamack J.H.S.
Wisconsin, Beaver Dam	Dorothy E. Davis	City Schools
Wyoming, Cheyenne	L. Harris	J.H.S.
	Katherine Hobbs	
	Elvina Stewart	
	Louise Wheeler	
	Polly L. Wright	
	Marjorie Youngman	
" Richmond	Elizabeth M. Williams	
Iowa, Sioux City	Leath Pollack	East J.H.S.
" " "	Jo E. Worley	Northeast J.H.S.
" " "	John A. Lindell	Lincoln J.H.S.
" " "	Mary Oakley	Lexington J.H.S.
" " "	Elizabeth Robinson	Warrior High
" " "	Katherine Smith	" " "
" " "	Eden Spelman	" " "
" " "	Vivian J. Fenn	" " "

## APPENDIX III

## NAMES OF ENGLISH TEACHERS WHO CO-OPERATED IN THIS STUDY

Arizona, Tucson	Grace Hirleman	Roskrige J.H.S.
" "	Marion Upshaw	Mansfeld J.H.S.
Arkansas, Conway	Leah R. Hicks	Conway J.H.S.
California, Berkeley	Virgibia Martin	Burbank J.H.S.
Connecticut, Stamford	Eugene L. Daly	Cloonan J.H.S.
Florida, Tampa	Anina Walter	Wilson J.H.S.
Idaho, Twin Falls	Margaret Owens	J.H.S.
Indiana, Auburn	Lucille Rhoads	Auburn J.H.S.
" Indianapolis	Grace Alexander	School No. 9
" "	G. Burns	" No. 57
" "	Edna Hadfield	" No. 54
" "	Gertrude Insley	" No. 38
" "	Lucia Ketcham	" No. 36
" "	May E. Moran	" No. 14
" "	Marguerite Orndorff	" No. 76
" "	Katherine Sobbe	" No. 51
" "	Elavina Stammel	" No. 8
" "	Louise Wheeler	" No. 80
" "	Emily L. Wright	" No. 41
" "	Katherine Youngman	" No. 3
" Richmond	Elizabeth M. Williams	Test J.H.S.
Iowa, Sioux City	Edith Pollock	East J.H.S.
Kansas, Kansas City	Jo E. Boring	Northwest J.H.S.
" Topeka	Helen A. Lindell	Cfane J.H.S.
Kentucky, Lexington	Mary Owsley	Lexington J.H.S.
" Louisville	Elizabeth Robinson	Shawnee High
Massachusetts, Medford	Katherine Denlin	Lincoln J.H.S.
" Newtonville	Helen Spelman	F.A. Day J.H.S.
Michigan, Grand Rapids	Florence Emmer	Burton J.H.S.

## APPENDIX III - CONTINUED

Minnesota, Albert Lea	Sybil Yates	Albert Lea J.H.S.
" Austin	Ruth Wergedahl	Central High
Washington, Brainerd	Chic Johnson	Washington J.H.S.
" Chisholm	Helen Armstrong	J.H.S.
Missouri, Kansas City	Emma M. Stegner	Westport J.H.S.
Nebraska, Lincoln	Laura Harris	Irving J.H.S.
" Norfolk	Margaret Unthank	Norfolk J.H.S.
" North Platte	Marie Schaab	North Platte J.H.S.
New Hampshire, Franklin	Bessie Rowell	Daneill J.H.S.
" Keene	Adalaide Merriman	Central J.H.S.
New Jersey, Hoboken	Agnes M. Ryan	Brandt J.H.S.
New Mexico, Albuquerque	Ethil Umberhine	Washington J.H.S.
" Santa Fe	Alethia Lindsey	Harrington J.H.S.
New York, Binghamton	Edna Gray	West J.H.S.
North Carolina, Greensboro	Sarah Mendenhall	Central J.H.S.
North Dakota, Bismark	Charolotte Schmidt	Will J.H.S.
Ohio, Cincinnati	Ruth Runyan	Rothenberg J.H.S.
" Cleveland	Elizabeth Walsh	Addison J.H.S.
Oklahoma, Oklahoma City	Roberta Terrell	Taft J.H.S.
Rhode Island, Providence	Myrtie Holman	Perry J.H.S.
South Carolina, Columbia	Julian Lemon	Hand J.H.S.
" Florence	Florence Bell	J.H.S.
South Dakota, Aberdeen	Grace H. Baker	Roosevelt J.H.S.
" Brookings	Alta Glenney	Brookings J.H.S.
" Watertown	Laurel Hestad	J.H.S.
Tennessee, Chattanooga	A. Pierce Stewart	Red Bank J.H.S.
" Johnson City	Nelle Van Gorder	J.H.S.
Texas, Austin	Katie Gannaway	Allan J.H.S.
" "	Frances Thorpe	University H.S.



## APPENDIX III - CONTINUED

Washington, Tacoma	Helen A. Murland	Gault J.H.S.
West Virginia, Charleston	Elizabeth Bosely	Roosevelt J.H.S.
" " Huntington	C.M. Ashburn	Cammack J.H.S.